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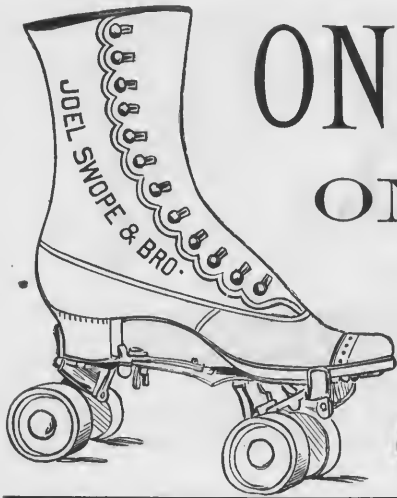
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# MUSICAL REVIEW

DEVOTED TO MUSIC AND ART.

Vol. X.

MARCH, 1887.

No. 3.

Song Words, Original and Translated, by the Editor.  
See Article on page 87.

## 'TIS I ALONE CAN TELL.

(From the German.)

The whole world knows that, in my heart,  
There is an image graven deep,  
From which my song draws all its art,  
And will, till fast in death I sleep;  
But that my bliss is all a dream,  
That th' eyes I love so well  
So seldom on me kindly beam,  
'Tis I alone can tell.

Thou knowest that my joy and rest  
Upon thy glances ever turn,  
That ev'ry sigh that heaves my breast  
But fans the flame with which I burn;  
But how my soul, both night and day,  
On thoughts of thee doth dwell,  
And mourns or sings, is sad or gay—  
'Tis I alone can tell.

## YES OR NO?—OR THE ROSE OF FATE.

(Original.)

[The singer plucks the petals of two roses.]

Tell me, ye roses, since ye've the mystic power,  
What shall I say  
To him to-day?  
Tell me, ye roses; speak, each prophetic flower!  
Shall it be yea,  
Shall it be nay?  
White rose of truth, tell me what he so longs to know  
White rose of truth, what shall I answer? Yes or no?  
Yes, no, yes, no, soon shall I see,  
Yes, no, yes, no, which it must be,  
Yes, no, yes, no, yes, "yes" it is!  
White rose of truth, I shall be his!  
Red rose of love, tell thou what he so longs to know,  
Red rose of love, what shall I answer? Yes or no?  
Yes or no, yes or no, yes or no, yes or no?  
Yes or no? It is yes!  
Fate has spoken,  
And unbroken,  
The spell bids me say "yes!"  
Trallalla, trallalla, etc.  
Now peace is mine  
And joy sublime.  
All doubts have flown,  
I'm his alone.  
Glad, at his side  
Will I abide,  
For the roses,  
Fate's fair roses,  
The roses answer "yes!"  
But why, O glad heart, dost thou consult the  
roses?"  
Thou surely could'st tell  
Thou loved'st him well,  
For full well thou knewest  
What each sweet rose discloses.  
Thy love was the truest—  
Thou couldst not have said nay!  
I am his, all my life love's enchantments shall bor-  
row;

I am his, in his arms he will shield me from sorrow;  
I am his, on his breast I shall dream of the morrow,  
Morrow of greater bliss, dawn of love renewed.

Will he be  
True to me  
All his life long?  
Or will fears  
And sad tears  
Follow my song?  
Never, no,  
Never so!  
Shadows, depart!  
The future has but joy in store—  
I know his heart  
Is true and loves me evermore.  
La-la la, etc.

## MARCH VIOLETS.

(From the German of Reinick.)

If you'd be as fair as the March violets are,  
Maidens, on a March night, seek the woods afar;  
Water from the brooklet dip in silence there,  
With this water wash ye, and ye'll soon be fair.  
And the foolish maidens trusted in the tale,  
Sought by night the woodland, where each filled  
her pail;  
But the village fellows gave the girls a fright,  
And, upon the morrow, teased with all their might:  
If you'd be as fair as the March violets are—ha, ha!  
Maidens, on a March night, seek the woods afar—  
ha, ha!  
And you foolish maidens trusted in the tale,  
Sought by night the woodland, where each filled  
her pail—ha, ha!  
Ha-ha-ha-ha, ha-ha-ha-ha!

## YOU SEE, MAMMA.

(From the Italian.)

Soon as his longing glances fell  
On what he called my beauty,  
To love him seem'd a duty,  
You see, mamma, you see!  
And when, at last, he dared to tell  
His love in voice unsteady,  
My heart was his already,  
You see, mamma, you see!  
Unused, our oars slept in the boat,  
While we of bliss were dreaming,  
Nor was it all a seeming,  
You see, mamma, you see!  
A golden skiff, the moon, did float  
In heaven, 'mid silver islands,  
The birds sang from the highlands,  
You see, mamma, you see!  
Then smiled with love the moonlit sea,  
The heav'ns smiled back in gladness;  
Away I put all sadness,  
You see, mamma, you see!  
A magic spell was over me,  
I basked in Bliss Elysian—  
But where's the golden vision?  
'Tis gone, mamma—Ah, me!

## THE LAKE IS STILL.

(Original.)

The lake is still and the stars of the night  
Like diamonds shine in the wake of my boat;  
That boat, O love, is an isle of delight,  
Alone with thee, 'tis an Eden afloat.  
The echoes prolong  
The mocking-bird's song,  
And this alone is the theme of their lay  
The night for love—for love the day.  
Come, Sweet, thy head on my bosom incline,  
Leave Truth to steer and let Love ply the oars,  
Sing thou to me in those bird notes of thine,  
Nor mind how far we may drift from the shores.  
Let the echoes prolong  
Thy silvery song,  
And this alone be the theme of thy lay:  
The night for love—for love the day.

## COME AGAIN, DAYS OF BLISS.

(Original.)

Fair, on the lea, gentle Summer lay dreaming,  
Sweet blush'd the rose in his loving embrace,  
When in my heart, 'neath thy smile's sudden  
beaming,  
Love's flowers bloomed in their beauty and grace.  
Alas the summer's fled,  
His love, the rose, is dead,  
Lonely, with drooping head,  
I mourn for thee!  
Oh, come again, days of bliss, in your glory;  
Sun of my life, shine again in my sky,  
Then will my heart, though the winter be hoary,  
Bloom like a rose, in the light of thine eye.  
Others, more blest, in thy sunshine are basking,  
While in the night I, disconsolate, grope,  
Sadly I call, of the heav'ns vainly asking  
One ray of light, one faint glimmer of hope.  
Will skies again be blue?  
Will roses bloom anew?  
And wilt thou, love, be true  
True unto me?  
Ye'll come again, days of bliss, in your glory,  
Sun of my life, thou shalt shine in my sky,  
Then will my heart, though the winter be hoary,  
Bloom like the rose in the light of thine eyes.

## THE ROSE OF LOVE.

(From the Italian.)

Than Alpine snow, my Love, thy face is fairer;  
To none has God e'er given beauty rarer.  
Lo, when, at eve, thy foot the meadow presses,  
The winds are hush'd, the stars send thee caresses.  
Aye, when thou com'st, the Zephyrs fold their  
pinions  
And stop to view the Queen of Love's dominions.  
Where'er thou art, the breeze in peace reposes,  
O Rose of Love, the fairest of the roses.



# Kunkel's Musical Review

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## SPECIAL ANNOUNCEMENT.

THE next concert of the St. Louis Musical Union will occur March 10th. Among other attractions, the managers have, at great expense, engaged Fraülein Marianne Brandt, the leading contralto of the German Opera Company of New York. As it is understood that the company is not to come west, this will probably be the only opportunity of many of our readers to hear this great artist. The prices will remain the same as usual. Parties from a distance can secure reserved seats by mail or telegraph by addressing Mr. Thos. C. Doane, 321 Olive Street.

## WANTED: A MUSICIANS' ANTI-TALKERS' LEAGUE.

HOW would it do to organize an anti-talkers' league among musicians? A league, we mean, all of whose members would solemnly pledge themselves to each other that, whether in the parlor or upon the concert stage, they would immediately cease playing or singing, whenever the ill-bred women, the giddy girls, or the "spoony" couples, who are to be found at all entertainments, should, in the midst of the music, start the disagreeable buzz of their silly twaddle? It is past our comprehension why people who have no love for music and no regard for the feelings of others should insist upon attending musical *soirées* and mingling in public places with their betters (we use the word "betters" intentionally, though the swine in question not infrequently are "high-toned *sassietty* people") but the fact remains that they do, and it is evident that they will never stop of their own accord. The only way to stop them is to make them their own victims. If, whenever one of these creatures begins to make itself audible at the wrong time, the musician then performing should stop and quietly remark that he would resume as soon as he was assured that the interesting conversation of the young lady in the red plush gown and paste diamonds with her escort would not be interrupted by his music, and not before, we take it that interruption from that quarter would be very likely to cease. A few examples of this sort would soon keep away the worst of these creatures, and silence the gabble of the rest. Musicians from one end of the country to the other owe it to themselves, to their art, and to the sincere lovers of music, to adopt some such heroic treatment of this monstrous evil, and concerted action of this sort would, in less than six months' time, change the

concert manners of the ignoramuses who seem to think it is "the proper caper" to keep time to the music with the very small talk evolved from what the deluded creatures complacently call their brains.

## THE UTILITY TO PIANISTS OF A KNOWLEDGE OF HARMONY.

IT is not our purpose, in this article, to speak of the advantages of a knowledge of harmony and the rudiments, at least, of composition, as a help to the understanding of the contents of any musical work, but simply to call the attention of our readers to the very considerable help such knowledge affords in any pianistic performance.

The first point which occurs to us (and it occurs first probably because it is one of which we are most painfully reminded almost every day, both in parlors and at concerts) is that some knowledge of the fundamental rules of harmony is indispensable for the proper and intelligent use of the so-called (mis-called) "loud pedal." How often have we not wished for the right and power of amputating the more or less dainty foot of the young lady who insisted upon planting her boot upon the pedal and keeping it there, to the exquisite torture of our auditory nerves, regardless, and indeed quite unconscious of her violation of all harmonic laws, as well as of the common rights of all educated ears. The sole use of this pedal is, of course, to sustain a note that should sound on, but cannot be held down by the fingers when these are needed upon another part of the key-board; but, as our readers know, not a few imagine that it is a *forte* stop, and misuse it accordingly. But to know the proper use of this pedal—an excellent servant but a horrible master—one must have such harmonic knowledge as will enable him to readily recognize any harmony generated from one root in its different positions. To hold the pedal down even for an instant beyond the time when the notes of the same harmony should sound, is to retain the wrong notes together with the right, and to completely obliterate all harmonic beauty; hence, the greatest care must be taken to raise the pedal the very instant the harmony changes. Again, there may be some note moving in certain parts which, if it continues to sound through the medium of the pedal, will mar the clearness of the harmonic structure; and, as it is better to sacrifice the continuation of such note than to confuse the movement of the other parts, it is very necessary that such cases should be understood and heeded. It is true that the best editions (such as those of Kunkel Brothers) indicate by appropriate marks where the pedal should be used and where it should be abandoned, but most of the music published in the world is partially deficient in these indications, while not infrequently the music engraver punches the marks in the wrong place, thus misleading instead of guiding. The pianist who knows why the marks are placed there hardly needs to notice them, for his knowledge of harmonic laws leads him to use the pedal accurately, as a matter of course, and in case of a slip of the pen on the part of the composer or of a mistake on that of the engraver, he very soon sees and rectifies it, while he who does not know these laws is very likely to try to persuade himself that the wrong is right, simply because "it is written."

The second point we wish to make is that it is exceedingly desirable that a pianist should be able to transpose readily the accompaniment of a song to suit the voice of any vocalist; but it is evident that, without a good knowledge of harmony, it is impossible for him to mentally transpose the accompaniment into another key, as he must do before he transposes it upon the key-board. True, he

might "vamp" some sort of accompaniment in the new key, but he would most certainly make a most wretched failure, in spite of the possession of considerable digital technique, if he tried to really transpose an artistic accompaniment without great familiarity with the harmonies most frequently used in every key.

Thirdly, a knowledge of harmony will greatly facilitate the reading of music. Take the modulations made by all composers in the body of a composition to a different key, indicated ordinarily by numerous accidentals. Is it not evident that unless the player sees clearly that these modulations are really changes of key, and understands to what key the composer has modulated, the reading of the passage becomes extremely difficult, while, upon the other hand, if he thoroughly understands these facts, he can, by a very simple and natural process, picture to himself an entirely new signature, and read the otherwise difficult passage as if it were entirely free from accidentals?

Again, in the reading of *arpeggios* this knowledge will greatly simplify the task of the performer. An *arpeggio* is nothing but a broken chord, or, if you prefer it, a melodic figure composed of the tones of any given harmony, struck successively—generally with considerable rapidity. It needs hardly to be stated, so self-evident is it, that a knowledge of the chord upon which any *arpeggio* is built, which the first three notes will easily determine in almost all cases, makes the playing of apparently very intricate and rapid passages ridiculously easy. If some passing note clouds the clearness of the harmony, it is easy enough for the player who understands the subject to analyze the case and note the one exception. On the other hand, if he be deficient in knowledge of harmony, he must read every note toilfully, almost painfully.

Fourthly, an acquaintance with harmonic laws lessens very greatly the difficulty of playing from memory. The pianist who knows the harmonies of the initial key and the key in which the next subject is written, remembering what harmonies lead naturally to the dominant of that key as a new tonic, is thereby helped very materially to remember the harmonic construction of each subject.

It should not be forgotten that the power of attention, although it is quite susceptible of great cultivation, is at any given moment, to all intents, a fixed quantity. It may be compared to a light, which, if focused on any given point, is very bright, but which, diffused over a large area, only "makes darkness visible." Now, it is too plain for argument that if, in the performance of a composition, the attention of the pianist must be diffused over a dozen subjects at once, such as pedal marks, accidentals, constituent notes of a chord, etc., etc., the attention given to these matters must necessarily be withdrawn from the other and more artistic elements of the performance. In a word, a pianist who has a good knowledge of harmony has conquered once for all a score of difficulties of execution, of which we have mentioned only a few, while he who has not must meet and overcome the same difficulties in every new composition he adds to his *répertoire*. From the utilitarian standpoint of economy of time, therefore, as well as from higher considerations, all pianists who aspire to anything like excellence, should make themselves familiar with at least the elements of harmony and musical form.

The clearest, and therefore the best, treatise on harmony, in the English language, is Goldbeck's; price \$1.50; published by KUNKEL BROTHERS. The work is well suited for either class or private use, and is highly recommended by the very best judges, as being accurate in statement, in accord with the latest musical science, and complete without unnecessary prolixity.

## MUSIC UNIVERSAL.

UN the gamut of musical expression from the beating of the drum of the savage to the delicate refinement of an orchestra symphony, and, though widely different in kind, it is created for one common purpose, for one common good—that is, the satisfying the universal love of humanity for music. We believe there is no such thing as a man who has no music in his soul. Greater in some than in others, but to some degree in all, there lies deep down in the heart a feeling that waits to rise and beat in harmony with the music it loves. The character of that music depends upon the individual; but certain it is, that sometime and somewhere it will find that which pleases. It will not take long, for in all walks of life and at every turn music in some form meets us. Tennyson has very beautifully said—

"Music that gentler on the spirit lies  
Than tired eyelids upon tired eyes."

Well has it been said that music enlivens all joys, tempers all sorrows, and forever does good.

Walk through a great city—call it Paris. The crowd about is plodding in the traces of every day work. All the poverty, misery, and wretchedness of a great metropolis are there. As we stand and muse upon it, the soldiers pass, marching under the tri-color to the grand "Marseillaise." Like lightning the scene changes. Doors and windows open to let in the sound, each by-way sends its eager listeners. Work has ceased. The laborer rests upon his shovel. The forge and loom are still. Paris is taking a moment's rest. It is only for a moment; the band passes on, and then again drudgery—no, not drudgery, call it now light-hearted work. The music having touched them, the loom and shuttle, anvil and forge, mark the time while Paris sings at her work, "*Marchons, marchons, qu'un sang impur abreuve nos sillons!*" Calling a halt in the things of the hour, giving a moment's chance to drop work from the weak, half-hearted hold, to take it up again with a strong grip, has the music done nothing of good? To the sightless, to the sick and to the aged, consider what a boon music is. From the lullaby that soothes the fretfulness of childhood, to the solemn "Rock of Ages" which over the head of the saint is chanted in the passing hours of life, it never ceases its ministration of good. The soldier in his weary marches gathers heart as the martial tones meet his ear. The worshipper in the great congregation feels that his soul is lifted towards the divine and heavenly. Penitence finds aid in its expression. We enter a cathedral, the grand tones of the organ are swelling through aisle and nave, lifting the communicant, or perhaps even the passer by, into closer communion with his God. The sailor, in from the sea, strolling through the strange city, the vagrant who has never done anything in life but wander aimlessly, the hardened character who seldom, if ever, enters the house of God, catching these sounds, have been drawn within the sacred precincts. The tender appeal of these tones has awakened within many breasts old memories, starting the silent tear and kindling new resolutions. Surely the great composers have been the benefactors of mankind! And are there not those of less distinction who swell the list of benefactors? The devotional music written by many a minor composer, with its high and noble influence, exercises a wonderful power over the emotions and thoughts of the world. In home life how beautiful is the scene when the father, free from the labors of the day, and the mother, needle in hand, brightening under the influence of the sweet strains of the instrument or enlivening song, listen while brothers and sisters join in the chorus, finding in each other's society a satisfaction which is the safeguard against the wandering disposition of many a youth.—JESSIE LORD, in *Musical Journal*.

## OLE BULL AND ERICSSON.

THE following interesting anecdote, illustrative of the power of music, is told of Ole Bull, the great violinist, and John Ericsson, the great inventor. It seems they were friends in early life, but drifted apart and did not meet again until each had become famous. Bull had charmed the ears of admiring thousands all over the civilized world, while the part the great mechanician played in naval warfare during the war roused the North to enthusiasm and startled the world. When taking his leave, Bull invited Ericsson to attend his

concert that night. Ericsson, however, declined, saying he had no time to waste. Their acquaintance being thus renewed, Bull continued to call on his old friend when visiting New York, and usually when taking his leave would ask Ericsson to attend his concert, but Ericsson always declined the invitation. Upon one occasion Bull pressed him urgently, and said: "If you do not come I shall bring my violin here and play in your shop." Ericsson replied gruffly: "If you bring the thing here I shall smash it." Here were two men the very opposite of each other. Bull an impulsive, romantic dreamer; Ericsson stern, thoughtful, practical, proving every movement with mathematical precision. Bull's curiosity was aroused to know what effect music would have upon the grim, matter-of-fact man of squares and circles. So, taking his violin with him, he went to Ericsson's shop. He had removed the strings, screws and apron, so that the violin would seem to be in bad condition. As he entered the shop, noticing a displeased expression on Ericsson's face, Bull called his attention to certain defects in the instrument, and speaking of its construction, asked Ericsson about the scientific and acoustic properties involved in the grain of certain woods. From this he passed to a discussion of sound-waves, semitones, etc. To illustrate his meaning, he replaced the strings, and improvising a few chords, drifted into a rich melody. The workmen, charmed, dropped their tools and stood in silent wonder. He played on and on, and when finally he had ceased, Ericsson raised his bowed head and with moist eyes said: "Do not stop; go on! go on! I never knew until now what there was lacking in my life."

## THE DUTIES OF TEACHERS TOWARD PUPILS.

TEACHERS should cultivate a liberality of spirit in all matters pertaining to their professional duties, or to music as an art. Lack of liberality manifests itself in various ways, some of which may here be discussed.

1. Many teachers have hobbies, with the result of narrowing the sphere of their usefulness; they repel the beneficent rays of knowledge which strive in vain to penetrate the armor of their hardened views, and put a direct and active obstacle to the progress of musical art. They forget that music would die by the wayside the death of neglect, if it did not keep apace with the advancing mind of the age. One of these hobbies—probably the most dangerous—is the exclusion of the works of all authors, except those of some few of long-established reputation, and long since departed from among the living. Under the influence of this hobby, the most heroic efforts of the composer of merit of the present age are regarded with indifference or coldness, when, in reality, his writings, clothed with all the charm of fresh beauty, are immeasurably superior to the so-called classical pieces which have been unearthed and disturbed in their slumbers, when their dryness and inferiority had entitled them to eternal rest. Mountains of classical trash have thus been resuscitated in the cheap editions of Litolf, Peters and others, simply because they were the writings of great masters. The great masters always wrote correctly, but, like other mortals, were often obliged to make and compose music for their daily bread, and it would be but fair to their great and immortal souls to preserve of their works all that is truly great, and not make a marketable merchandise of works which they themselves would blush to acknowledge as theirs. It is proverbial that *time*, which levels all things, is also the best critic in matters of art, and when its verdict has laid to rest musical works which have had the fairest trial, and have been found wanting in that vitality and true merit which alone can make them live, it is folly, almost sacrilege, to force them once more upon a public insufficiently educated to form an independent critical opinion. The piano compositions of Dussek and Field, for instance, are out of date, with the exception of a very limited number of pieces which deserve to live. On the strength of these pieces of merit, the others, justly forgotten, should not be revived. Another hobby is the technical hobby, confining the pupil, sometimes for years, to finger exercises, which have no other purpose in view than to develop, in the shallowest possible manner, the mechanism of the fingers, leaving the mind and heart of the pupil, musically speaking, a void.

2. Some teachers, from personal association or other cause of predilection, devote themselves well nigh exclusively to one author. We know of a teacher who has for twenty years past (having prin-

cipally a class of beginners) given to his young pupils scarcely anything besides the Sonatines of Clementi. Some of these Sonatines are pretty; they are always correct in grammar and form, and there can be no harm (while some good may be done) in giving two, or three at the most, of the very best of these at suitable intervals, but all the rest should be severely left alone, as unworthy of study and expenditure of time. No disrespect is meant to Clementi, a very great musician, a magnificent player, and the inventor of ingenious and almost unexcelled fingering, for we are convinced he would feel ashamed to know that his present popular reputation is based upon little, dry, unmeaning pieces, which he would be only too glad to destroy if he could.

3. We know, likewise, of several teachers whose illiberality towards the works of the great masters is as marked as that of the classical horsemen to the modern author. Not a particle of reverence is shown for the grand old composers whom the true musician so dearly loves. Not to dwell too long upon these points, we would advise the dropping of all prejudice, one way or the other, and the adoption of the firm resolve to sustain and further the interests, not of a particular composer or class of composers, but of music itself, and all that is beautiful and worthy of support in musical literature, and, we think we ought to add, especially that of later times and the present day. A thorough reform in this respect among professional musicians would do much good; it might contribute to lay low the pretender of to-day, who dazzles and deceives to the detriment of true art, and place on the retired list the decrepit compositions of writers, some of them no longer known by name, and some still celebrated, whose writings, when they are inferior, might as well make room for the really good things of our time.

The music teacher has a certain power, sometimes a great power, in the circle of his activity, and we would request of him to be allowed to point to the necessity of exercising an unbiased judgment in the recognition of what is good and beautiful in music, making due allowance for any particular object or practical purpose in view.

## SPECIAL DUTIES.

It is the teacher's duty:

1. To acquaint himself with the exact status of the pupil, technically and musico-mentally, who applies to him for lessons.

2. To ascertain the object of the pupil's study, length of time that is likely to be devoted to a more or less prolonged course, and the number of hours to be given to daily practice, with a view of modifying, or possibly entirely changing, the method which the teacher generally pursues.

3. Not to discourage the pupil in case of many faults and shortcomings, nor to pronounce a hasty verdict, but to give the pupil a fair chance to see what can be done, and what sort of progress might be expected with proper application to study. It has frequently occurred in our experience that pupils, wrongly taught, with hands at first clumsy, bending the finger joints persistently the wrong way, and apparently unable to overcome an ugly jerk of wrist, came in a few days, with a magnificent lesson, the faults almost entirely removed, a good position of the hand secured, and the evidently firmly-established promise that everything would go well, a promise afterwards fully realized. We have had the same experience with singers; the poorest voices have often proved the most fruitful in results under proper cultivation, while it has likewise happened that apparently good voices have improved little, fault after fault coming to the surface, with no practice done, no progress made, and a final giving up of further useless attempts to learn something.

4. To be uniformly kind and manifest no impatience, so that the pupil may not become nervous during the lesson, and be able to play with some degree of justice to self. The impatient teacher is no teacher, for the pupil cannot learn much from him, no matter how much he may know. Impatient, cross or ill-natured teachers have scarcely ever the gift of imparting knowledge, or if they have it, it is almost totally impaired by the baneful counteracting effect of an irritable manner.—R. Goldbeck, in *Art Journal*.

MR. HARRY WOLFSOHN, the well-known impresario, has been in Cincinnati lately to offer the services of Herr Anton Seidl, the great conductor, with his famous Metropolitan Opera House Orchestra, to the committee of the May Musical Festival of 1887. The advantage of engaging Seidl, are so manifold that no doubt the committee will avail itself of this opportunity; particularly as the financial arrangements offered are extremely favorable.

Since writing the above, the news has come that Seidl has accepted a life position as conductor in Berlin, so that Cincinnati will have to get some one else. Why not try Gericke?



## PUBLIC SCHOOL TEACHERS AS SINGING TEACHERS.

**W**HAT all children, when properly taught, can understand the elements of music, and can learn to sing new music at sight as well as they can learn to read and to understand writing and print, has been as clearly demonstrated as anything can be. That such has not been always the case where teaching music has been attempted, is also true. But that all children do so learn where right methods are employed and properly carried out, proves that the failures were either in the methods or in the teaching or in both. It is equally true that children, through music-study in school, can learn to use their voices correctly, thus training the entire vocal apparatus for reading and speech, as well as for song.

It is true, also, that children can learn to sing with taste and expression; that they may acquire a fondness for good music and for singing, and that they will, through proper musical training, become as much more refined, cultivated, and useful than they otherwise would be, as it is possible for any one pursuit to achieve. In fact, their whole training is not complete without this element.

The desirability of this condition of things, both as far as the individual himself, and the social and religious organizations of society are concerned, will be conceded by all who desire the highest and best standard of manhood and social life. The question then is: How, with our present generally low estimation of music and the uses of music, can teachers be educated who will introduce correct music teaching, and carry it on through a sufficient period of years to work out in the pupils the state of things desired?

If pupils understand the subject, and if they make intelligent and protracted effort to learn to sing and to do whatever is required, they will succeed as surely as in any other case wherein nature gives results as a consequence of intelligent activity.

The work of the teacher is to aid the pupils in understanding the subject, and to guide them in the necessary drill or practice. Is the matter practical?

Can the regular school teachers be so trained that they can instruct and drill the vast army of children that is growing up in the schools of the country?

If the highest types of professional music teachers were required to do this teaching, it would seem an impossibility either to secure a sufficient number of such teachers, or to compensate them pecuniarily if they could be secured; and in either case the children would remain uninstructed.

There is, then, but the alternative—to accomplish the work through the medium of the regular school teacher. "But," it will be said, "most of these know nothing of music teaching, and very little of music, while many cannot sing at all. How then, can they be trained to do effective work in teaching music?"

It may be put down as a universal fact that those who can not sing are in that condition because they have never tried sufficiently under proper conditions; it is understood, of course, that cases of organic defect in the vocal, auditory, or neuro-central apparatus are excluded thereby. This general capacity has been proved by thousands of persons, who could not distinguish a difference even in pitch of tones, becoming afterward fair singers and passable teachers. It is said, "Teachers must grow up and become such persons themselves as music is intended to make them, before they are fit for teachers." This is true as to the highest condition of things that is reached; but a start must be made, the best that can be done under the circumstances should be done, and the educated judgment of teachers will comprehend that this thing is a fact, even when they do not appreciate it as a possession. Hence the average school teacher can, under certain circumstances, be fitted to begin the work.

It is true there must be on the part of the teacher an approximate comprehension of the functions of music. He must understand the elements of musical science and of the method of obtaining proficiency in the art. How can the regular school teacher obtain this knowledge? How can he be instructed and trained to do this work?

The first step in the education of teachers is to make music one of the school studies; the second, to require all the pupils to study and sing music; the third, to require the regular teachers to teach music, and hold them as responsible for the progress of pupils in this branch as in any other; the fourth, to employ a supervisor or superintendent

of music who possesses the requisite musical knowledge and ability and the right appreciation of the uses of music, who shall have undergone a thorough normal training, and shall have shown aptness in teaching, who shall have had a good general education, and whose manners and morals shall be such as to commend him to educated and refined people.

The duties of this supervisor shall be to map out the work to be done by the teachers, and to show them how to do it. This may be done in teachers' meetings appointed for this purpose, and by frequent visits to the several schools, when the pupils are not only tested in what has been done by the regular teachers, but new subjects are introduced by the supervisor and the pupils are drilled so as to show the regular teacher how to do it. The teachers also should meet regularly for instruction in learning to sing and to read music themselves. With the thought before them that "they must understand this subject and learn to sing, or they will lose their positions," it is astonishing to observe how soon such ideas as "natural gift," "can not do it," "beneath the teacher's dignity," "ability to sing is evidence of shallowness," etc., will disappear, and real progress manifest itself.

As previously stated, it is simply a question of ordinary good sense, of commencing work with a purpose of doing it, of correctly understanding what is to be done, and of a vigorous prosecution of the study. Nature will take care of the rest, and in due time intelligence, feeling, spirit, and voice will grow into knowledge, appreciation, and ability.

It is evident that the quality of the work depends very largely upon the supervisors. If these have a correct apprehension of what is to be done, and of how to do it; if they are skillful and wise in instructing, directing, and overseeing teachers, there is but little doubt that the results will be most satisfactory.

How to educate correctly these supervisors or directing music-teachers, then, becomes an essential consideration. Of course a sound musical education, a knowledge of the vocal organs and of how to use them correctly, is the base. Hence all instruction in this direction is an agent in preparing the musical director and teacher, whether it comes through the medium of the living teacher or the printed book. But teaching in class so that each individual shall learn is, in a sense, so different from private teaching, that preparation to do this kind of work requires a special, not to say a different training.

For this purpose the most ample preparation must be made, or the best musician who undertakes class music-teaching in school will be "groping in the dark," and is most likely to fail. He must have the best light of theory, experience, and precedent in this special field. Even then the science and art of correct class teaching are so recent that the director must make many original experiments, and must do much original thinking and investigating. Colleges, theological schools, and all schools that have for their object the highest in education, or fitting persons for special professional life, should demand of and for their pupils the best musical training and the best music. This in turn would create a demand for the best music teaching in their own schools and in the schools lower down. Similar demand should also be made by churches, and by educated and refined society.

It may be repeated: if the demand for teachers of a high standard of excellence is made, the best knowledge and the greatest skill will soon be employed in training such teachers, who in turn will be qualified to train, to direct, and to supervise the regular school teachers. Improvements will be made in methods and means, as in other things, as experience and earnest purpose seek to supply a demand which is made necessary by the highest ideals in human development.—N. C. STEWART.

## STUDY MUSIC ITSELF.

**T**HE publication of histories of music, and the increasing sale of those already published, is agreeable evidence of the growing interest in this department of study, and accordingly an evidence of increasing determination to arrive at just ideas of music, and the course of development by which it has reached its present position among the arts and in popular estimation. The peculiar danger of this study, however, writes W. S. B. Matthews in *The Etude*, is that it will not pass beyond the form of dates and so-called "information," which, however excellent in itself, must on

no account be allowed to usurp the place of that inner comprehension of the nature and meaning of music, which alone can serve as a sound foundation for a reliable musical taste.

The musical histories themselves are in part at fault in not placing the steps of art development in their proper light, where the pupil, if he reads and thinks at all, cannot but realize them. Just as histories formerly dealt exclusively with the affairs of the nation, and particularly with those of the King and his own personal quarrels, leaving the people and their progress or retrogradation without remark, so the musical histories too often occupy themselves with the lives of a few composers, or with mere outlines of the birth and death of many obscure composers having little or no influence on the progress of art.

The most productive agency possible for American students would be a series of lectures, or, more properly, object lessons, upon the nature of music and the different elements entering into the expression of the beautiful, as different composers have brought it to expression. Classes in music should be formed wherever practicable, which would have for their object not alone the study of the lives of composers, but also the obtaining of a general idea of their works. These classes must be carefully guarded against dogmatism; what is wanted is not so much that the pupil should become musically orthodox, as that he should become musically intelligent. Any opinion in art resting merely on the say-so of another is of no value to an individual, except in so far as it acts as a legitimate check upon his forming cranky opinions of his own. All music teaching has for its object the production of musical intelligence; that is, the development of such a state of readiness of apprehension as enables the student to estimate every work of musical imagination he hears at its just value. This, of course, involves great openness of spirit and much cultivation. In this, the pupil must creep before he can walk. He must have the opportunity of exercising himself in musical distinctions in a small way before being called upon to attack great things.

In carrying on such classes, the teacher may save himself much trouble by causing the pupils to work up the lesson on the co-operative plan. To one should be assigned the duty of preparing the life of the individual composer, or the dates and relations of the group of composers forming the subject of the lesson. To each of the others, one or two pieces by the composer; then, when all are together, there is the sketch of the man, a picture of him, perhaps, now that pictures are so cheap, and a succession of pieces by him. After all have finished, let the pupils give their own ideas concerning the beauty and the kind of beauty in the works they have heard, and have, indeed, rendered. What is wanted is the beginnings of intelligent musical discussion. It is to put the lesson to work, so that the pupil will no longer be content to receive his opinions ready-made. In an undertaking of this sort, there will be a surprising amount of interest, and of talent as well, developed in almost any class. Every teacher who has tried it testifies to its value, and, to the further fact, that it is much less trouble than was expected. The present is a good time to begin.

## LISZT'S WRITINGS ON MUSIC.

**L**ISZT wrote in French, and in French only, and yet it may be said that he has likewise enriched and expanded the German language. For he wrote in the spirit of the newly emancipated language of the country which may justly claim modern music to be the production of its own genius. In the articles published in the *Gazette Musicale* of 1838, Liszt introduced himself to his readers in these words: "Some fifteen years ago my father quitted his peaceful roof to wander into the world with me. He settled down in France, where he thought would be found the most suitable sphere for the development and maturing of my genius—as, in his silly parental pride, he would call my musical talents. Thus have I early in life forgotten my original home, and have learnt to look upon France as my fatherland." The first tribute he paid to his adopted country was by mastering its language, which, it may confidently be asserted, no born Frenchman has ever handled with greater freedom, originality, or even creative power; while the neologisms and Germanisms with which he has sometimes been taxed can only have been discovered by the envious of his unique style. This latter is distinguished by a boldness, pithiness, refinement and richness of expression which are truly surprising and absolutely enchanting. Even through the mask and mockery of existing trans-

lations of these writings, the gleaming eyes of the giant look upon us, and, as one of his translators justly remarks: "Just as unique, unapproached and unapproachable as is his play, is also Liszt's style. Both are the peculiar property of his genius; in both we meet with the same genial nonchalance, which, however, even, when accompanying the highest flight of his enthusiasm, never offends against the laws of the beautiful." If fault were to be found at all, it could only be with a superabundance of thought and a luxuriant imagination which knows no limits to the variety and novelty of the images it creates. This, however, is only the natural result of the exuberant wealth inherent to the subject with which he deals; and if he, as well as German writers on music, have frequently been taunted by other nations with a certain haziness and mysteriousness of language, especially where Beethoven's compositions are concerned, the inference may not unreasonably be drawn that they have not yet approached as closely as ourselves to the full appreciation of this particular phase in the development of our art.

### ACOUSTICS IN TOYS.

THE student of acoustics need not go beyond the realm of toys for much of his experimental apparatus. The various toy musical instruments are capable of illustrating many of the phenomena of sound very satisfactorily, if not quite as well as some of the more pretentious apparatus.

Sound is a sensation of the ear, and is produced by sonorous vibrations of the air. It may be in the nature of a mere noise, due to irregular vibrations, like the noise of a wagon on the street, or it may be a sharp crack or explosion, like the cracking of a whip or like the sound produced by the collision of solid bodies. The clappers, or bones, with which all boys are familiar, are an example of a class of toys which create sound by concussion, and the succession of sounds produced by the clappers are irregular, and clearly distinct from musical sounds. A succession of such sounds, although occurring with considerable frequency and perfect regularity, will not become musical until made with sufficient rapidity to bring them within the perception of the ear as a practically continuous sound. The rattle, or cricket, produces such sounds.

The wooden springs of the cricket snap from one ratchet tooth to another, as the body of the cricket is rapidly swung around, making a series of regular taps, which, taken all together, make a terrific noise, having none of the characteristics of musical sounds. That a musical sound may be made by a series of taps, is illustrated by the buzz, a toy consisting of a disk of tin having notched edges, and provided with two holes on diametrically opposite sides of the center, and furnished with an endless cord passing through the holes. The disk is rotated by pulling in opposite directions on the twisted endless cord, allowing the disk to twist the cord in the reverse direction, then again pulling the cord, and so on.

If, while the disk is revolving rapidly, its periphery is brought into light contact with the edge of a piece of paper, the successive taps of the teeth of the disk upon the paper produce a shrill musical sound, which varies in pitch according to the speed of the disk. Such a disk mounted on a shaft and revolved rapidly is known as Savart's wheel.

It is ascertained by these experiments that regular vibrations of sufficient frequency produce musical sounds, and that concussions, irregular vibrations, and regular vibrations having a slow rate, produce only noises.

Savart determined that the lowest note appreciable by the ear is produced by from seven to eight complete vibrations per second, and the highest by 24,000 complete vibrations per second.

The xylophone and metallophone are examples of musical instruments employing free vibrating rods supported at their nodes. The xylophone consists of a series of wooden rods of different lengths, bored transversely at their nodes, or points of least vibration, and strung together on cords. The instrument may either be suspended by the cords or laid upon loosely twisted cords situated at the nodes. By passing the small spherical wooden mallet accompanying the instrument over the wooden rods, very agreeable liquid musical tones are produced by the vibration of the rods, and when the rods are struck by the mallet they yield tones which are very pure, but not prolonged.

The cheaper forms of xylophone are tuned by slitting the rods transversely at their centers on the under side, by means of a saw, to a depth re-

quired to give them the flexibility necessary to the production of the desired tones. The rods are divided by the nodes into three vibrating parts, the parts between the nodal points and the ends being about one-fourth of the distance between the two nodes.

The metallophone is similar in form to the xylophone, but, as its name suggests, the vibrating bars are made of metal—hardened steel. The bars rest at their nodes on soft woolen cords, secured to the upper edges of a resonator forming the support of the entire series of bars. The resonator is tapered both as to width and depth, and serves to greatly increase the volume of sound.

The resonator has a depth equal to half the length of a sound wave. When a bar is struck, its downward movement produces an air wave which moves downward, strikes the bottom of the resonator, and is reflected upward in time to re-enforce the outwardly moving air wave produced by the upward bending of the bar.

The metallophone yields a sweet tone, which is quite different from that produced by the vibration of wooden bars.

The music box furnishes an example of the class of instruments in which musical sounds are produced by the vibration of bars or tongues which are rigidly held at one end and free to vibrate at the other end. The tongues of the music box are made by slitting the edge of a steel plate, forming a comb, which is arranged with its teeth projecting into the paths of the pins of the cylinder, which are distributed around and along the cylinder in the order necessary to secure the required succession of tones. The engagement of one of the pins of the cylinder with one of the tongues raises the tongue, which, when liberated, yields the note due to its position in the comb.

The tongues are tuned by filing or scraping them at their free or fixed ends, or by loading them at their free ends. In this instrument, the sonorous vibrations are produced by the tongue, which itself has the desired pitch.

In reed instruments, the case is different. The sound is not emitted by the reed, but sonorous vibrations are produced by air pulsations, controlled by the reed, which acts as a rapidly operating valve. The mouth organ, or harmonica, is a familiar example of a simple reed instrument.

When reeds are employed in connection with resonating pipes, as in the case of the reed pipes of an organ, the pipe synchronizes with the reed, and re-enforces the sound. When the reed is very stiff, it commands the vibrations of the air column, and when it is very flexible, it is controlled by the air column.

The horn is a reed instrument in which the lips act as reeds, and the tapering tube serves as a resonator.

The ancient Pandean pipes present an example of an instrument formed of a series of stopped pipes of different lengths. These pipes are tuned by moving the corks by which their lower ends are stopped, and the air is agitated by blowing across the end of the tubes.

The flageolet is an open pipe, in which the air is set in vibration by blowing a thin sheet of air through the air-slit of the mouthpiece against the thin edge of the opposite side of the *embouchure*. The rate of the fluttering produced by the air striking upon the thin edge is determined by the length of the pipe of the instrument, the length being varied to produce the different notes, by opening or closing the finger-holes. By comparing the flageolet with the Pandean pipes, it is found that for a given note the open flageolet pipe must be about twice as long as the Pan pipe. When all the finger-holes of the flageolet are closed, it is then a simple open pipe, like an organ pipe, and, if compared with the Pan pipe yielding the same note, it is found to be just twice as long as the closed pipe. If, while the holes are closed, the open end of the flageolet pipe be stopped, the instrument will yield a note an octave lower. These experiments show that the note produced by a stopped pipe is an octave below the note yielded by an open pipe of the same length, and the same as that obtained from an open pipe of double the length.

The ocarina is a curious modern instrument, of much the same nature as the flageolet. It is, however, a stopped pipe, and shows how tones are modified by form and material, the material being clay. It produces a mellow tone, something like that of a flute.

The zither, now made in the form of an inexpensive and really serviceable toy, originated in Tyrol. It consists of a trapezoidal sounding-board, provided with bridges, and having 24 wire strings.

Its tones are harp-like, and with it a proficient player can produce agreeable music. Much of the nature of the vibration of strings may be exhib-

ited by means of this instrument. By damping one of the strings by placing the finger or a pencil lightly against its center, and vibrating the string, at the same time removing the pencil, the string will yield a note which is an octave higher than its fundamental note. By examining the string closely, it will be ascertained that at the center of the string there is apparently no vibration, while between the center and the ends it vibrates. The place of least vibration at the center of the string is the node, and between the node and the ends of the string are the venters. It will thus be seen that the string is practically divided into two equal vibrating segments, each of which produces a note an octave higher. That the note is an octave higher than the fundamental note, may be determined by comparing it with the note of the string which is an octave above in the scale of the zither.

By damping the string at the end of one-fourth of its length, the remaining portion of the string divides itself into three ventral segments, with two nodes between.

The division of the string into nodes and venters occurs whenever the string is vibrated, and all of the notes, other than the fundamental, are known as harmonics, and impart to the sound of the string its quality.

By tuning the first two strings in unison, the vibration of one string by sympathy with the other string may be shown.

The string telephone, although not a musical instrument, nor even a sound producer, exhibits an interesting feature in the conduction of sounds. It consists of two short tubes, or mouthpieces, each covered at one end with a taut parchment diaphragm, the two diaphragms being connected with a stout thread. By stretching the thread so as to render it taut, a conversation may be carried on over quite a long distance, by talking in one instrument and listening at the other. The vibration of one diaphragm, due to the impact of sound waves, is transmitted to the other diaphragm by the thread.

In the toys illustrated, we have a representative of the Savart's wheel in the buzz; of the pipe organ in the Pan pipes, the flageolet, and the mouth organ; of band instruments in the bugle; and of the piano, harp, and other stringed instruments, in the zither.—G. M. H., in *Scientific American*.

### THE SONG WORDS ON PAGE 83.

"'Tis I alone can tell," is an excellent song for barytone, and was introduced into "Heart and Hand" by the great barytone, Sweet, with great success. Ours is the only good edition with English words. The music is by Riegg. Price 35c.

"Yes or No" is just the thing for a vocalist who combines style with feeling. The music (original and selected) is by Mr. Charles Kunkel, and the words were written to fit it. Price \$1.00.

"March Violets." The music of this song is by Taubert. It was one of Mme. Gerster's favorite concert selections, and always brought down the house. It is not difficult, but demands a good rendering. Price 40c.

"You see Mamma" (*Ohé Mamma*). The best edition of this popular song of Tosti. Price 35c.

"The Lake is Still." This song might be called a barcarole-serenade. The music by J. M. North is very pretty and not difficult, and is well suited to a medium voice. Price 35c.

"Come again, Days of Bliss." So far as the music of this song is concerned, it is easily the best that has come from the pen of Mr. Schleiffarth. This song is for soprano, and will commend itself to the better class of singers. Price 40c.

"The Rose of Love." The music of this song is by Tamburello. It is in the genuine Italian style, and very brilliant. Price 50c.

All of these songs have German as well as English text, and in the case of those from the Italian, Italian words also.

### CATARRH CURED.

A clergyman, after years of suffering from that loathsome disease, Catarrh, and vainly trying every known remedy, at last found a prescription which completely cured and saved him from death. Any sufferer from this dreadful disease sending a self addressed stamped envelope to Dr. Lawrence, 212 East 9th St., New York, will receive the recipe free of charge.



## MUSIC IN ST. LOUIS.

The first noteworthy concert of the month of February was the third of the Musical Union series, at which the following programme was presented:

Introduction to die Folkungen. Edmund Kretschmar. Orchestra. 2. SCENE DE FERRE—1. Massenet. 1. Cortège. 2. Ballet. 3. Apparition. 4. Bacchanale. 3. CARNIVAL OF VENICE—Benedict-Massé, Mlle. Pauline L'Allemand. 4. VIOLIN SOLO—"Balad and Polonaise." Vieuxtemps, Miss Currie Duke. 5. LARGO—From the string quartette in D. Opus 76 Haydn. Orchestra—6. AIR AND VARIATIONS—Proch, Mlle. Pauline L'Allemand. 7. ROMANCE—Violin Solo—Holländer, Miss Currie Duke—8. TORCHLIGHT DANCE—Dedicated to the Musical Union by Prof. F. G. Anton. Orchestra. 9. OVERTURE—"Rienzi," Wagner. Orchestra.

The audience gathered at this concert was probably the largest as well as one of the most fashionable that has yet been brought together by a concert of the Musical Union. It was far from being the best, however. St. Louis "society" is largely composed of persons who, musically, are ignoramuses. It turned out to witness Mme. L'Allemand's rapid and graceful climbing up and down the musical stairs, but when that was over it began to leave the hall as if that was all that was worth hearing. And yet, there is certainly nothing in the above programme that the lovers of musical sugar-plums could not relish—indeed, it seems to us it was overloaded with musical sweetness. As to the interpretation of the different numbers by the orchestra, it was worthy of all praise. The *Largo* of Haydn was particularly well and feelingly played. Only in the accompaniment of Miss Duke's first selection was the orchestra just a bit unsteady. Miss Duke has, it seems to us, neither advanced nor retrograded since she first appeared here about a year ago. She plays with taste and finish, but she lacks somewhat in inspiration and dash. An artist can reach great and enduring success before audiences only in one of two ways; he must either become so carried away by the work in hand as to practically forget the people before whom he plays or being fully conscious of his powers, he must play to his auditors as an orator would address a jury or a mass-meeting. Miss Duke is too self-conscious as yet to do the former and too modest or diffident to do the latter. Hence, her performances are good, but not great. What Miss Duke might accomplish should she oftener appear before the public in grand concerts we cannot tell for we do not know how much of the "feu sacré" of art she possesses—but we should like to see the experiment tried, for she may have the making of a great artist.

Mr. P. G. Anton's torchlight dance is a very creditable composition. It is somewhat reminiscent of Meyerbeer in some parts of the orchestration—not in the themes, however, which are quite original, as is also their working out. Mr. Anton is known to be one of the best harmonists in the United States, and this Torchlight Dance fully sustained his reputation in that respect. The next concert of the Musical Union will occur on March 10th, when we hope to see on the programme one solid symphonic work.

The third concert of the Mendelssohn Quintette Club occurred on February 15th, and like its predecessors was a complete success. The following was the programme presented:

1. QUARTETTE—(No. 12), Mozart. (a) *Allegro Vivace*. (b) *Mourning*. (c) *Andante*. (d) *Molto Allegro*. 2. SOPRANO SOLO—"Bel Ragazzo," Semiramide, Rossini. Mrs. Georgia Lee-Cunningham. 3. QUARTETTE—"Spinnerlied," Hollaender. 4. SOPRANO SOLO—"The Angelic Salutation," Gounod. Violin Obligation—Mr. George Heerich. 5. QUARTETTE—Brahm, (a) *Intermezzo* (b) *Rondo alla Zingaresca*.

It is not often that the Beethoven Conservatory comes forward with a concert. Its manager evidently believes that the time of learners can be better spent than in getting up pieces for exhibition purposes, and so does not make of his course a mere preparation for show. In this he is right, but he is also right in not excluding entirely from his programme public concerts, which, used with moderation, are also a means of training as well as a sort of public report to the conservatory patrons of the progress made by their children and wards. The programme was prefaced by a few remarks, among which was this:

"The Director begs leave to remind his friends and patrons that the pupils who appear at the Concerts and Recitals of the Conservatory are not brought out as artists, but merely as scholars, exhibiting the progress they have made under the system taught at the Conservatory."

This was not an excuse for shortcomings, for the performers acquitted themselves of their respective tasks creditably in all cases, in some, artistically but it was a correct statement of the way in which such concerts should be treated, and in that view Mr. Waldauer and his able assistants are to be sincerely congratulated on the results attained. The following was the programme:

OVERTURE—"Rienzi," Quartette for two Pianos, Wagner, Misses Hattie and Selma Krause, Emma Donnell and Nina Weaver. Duo, SOPRANO AND ALTO—"Giorno d'Orrore," Rossini, Misses Mary and Bella Gill. PIANO SOLO—"La Filleuse," Raff, Miss Anna Wiegand. VIOLIN SOLO—"La Berge," Singelee, Master Leo Glueck. CAVATINA—"Linda di Chamounix," Donizetti, Miss Mamie Charles. Duo for two Pianos—Rondo Op. 73, Chopin, Misses Nellie Paulding and Anna Gog. VIOLIN SOLO—"I Lombardi," Singelee, Master Harry McClesney. SOLO—"B flat minor," Chopin, Miss Julia Settemaler. "AIR DU ROSSIGNOL" with Violin accompaniment, Masse, Miss Jessie Foster. CONCERTO for Piano, 2d and 3d movements, Hiller with String Quintette accompaniment, Miss Selma Krause. QUARTETTE Overture, "Midsummer Night's Dream," Mendelssohn, Misses Annie Vieth, Rachel Fraley, Mrs. F. H. Fisk and Miss Charlotte Searritt. AVE MARIA, Marchetti, Conservatory Choir.

It may not be out of place, in this connection, to mention the fact that pupils can enter the Beethoven Conservatory at any time, and that the Conservatory keeps open all summer.

PATTI and her troupe sang to a crowded house at Music Hall on Feb. 21st. Patti is easily the greatest vocalist of the age, but as we look at it, not by any means its greatest singer, if by singing we are to understand the soulful rendering of sentiment. As for us, we would rather have an hour of Albani than a week of Patti, for, to our mind, the greatest living soprano is not Patti but Albani.

It seems that of all the American music journals KUNKEL'S MUSICAL REVIEW was the only one that had a special correspondent at the first representation of Verdi's "Otello." But, by way of compensation, not a few of the others are filled with accounts of Prof. Cockadoodle's musical "convention" in Rattlesnake Hollow, or Mrs. Parvenu's musicale on New-Rich Avenue.



## OUR MUSIC.

"RHAPSODIE D' AUVERGNE..... Saint-Saëns.

This composition, one of the most recent of the French master, makes considerable demands upon the technique of the pianist. Its themes are very characteristic and their treatment is, of course, masterly. It was one of the most popular of Mme. Rive-King's selections, on her recent tour through the States. We may add that this edition has at least two noteworthy advantages above all others, in this, that it contains all the modifications and suggestions made by the composer in Mme. Rive-King's copy and that costs but \$1.25 as against \$1.75, the price of the French copy, although the latter is not only less complete but less carefully engraved.

"RUSTLING LEAVES,"..... Lange.

This composition is an elegant *morceau de salon* and at the same time an excellent study for the crossing of hands. It is not very difficult of execution.

"ALBUMBLATT,"..... Ch. Mayer.

The author of this little gem must not be confounded with the mass of Mayers and Meyers whose names have rendered uncertain the uranography of the musical heavens. This is the Mayer of whom Schumann spoke so eulogistically and who, born at Königsberg in 1799, spent most of his life in St. Petersburg, and died in Dresden in 1862. This composition demands less of technique than of artistic conception and musical feeling.

"PIZZICATO POLKA,"..... Strauss-Sidus.

Sidus' arrangement of this polka, is undoubtedly the best extant. It preserves the orchestral effects to a considerable extent without multiplying the difficulties of performance. This great merit distinguishes it from all others.

"TO MY LOVED ONE,"..... Kroeger.

This little song is a gem in its way. It is not difficult and yet gives the singer full scope for the exhibition of the higher qualities of artists' singing as distinguished from mere vocalization.

"PLUIE DE PERLES,"..... Osborne.

This composition is probably already familiar to a number of our subscribers as that which made Osborne's reputation. It has been edited with the greatest care.

The music in this issue costs in sheet form:

"RHAPSODIE D' AUVERGNE,"..... Saint-Saëns	\$1 25
"RUSTLING LEAVES,"..... Lange	35
"ALBUMBLATT,"..... Mayer	35
"PIZZICATO POLKA,"..... Strauss-Sidus	35
"TO MY LOVED ONE,"..... Kroeger	25
"PLUIE DE PERLES,"..... Osborne	60

Total..... \$3 15

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## FIDDLES FOR FIREWOOD.

WHEN Ole Bull, the renowned violinist, was staying in Paris in 1840, he returned home late one evening from a concert, and, as the night was cold, he ordered his man to make a fire in his room. The latter dragged toward the fireplace a huge box, on which the word "Firewood" was painted in large letters. In answer to Ole Bull's astonished inquiry, the servant told him that the box had been delivered that day at noon by his master's orders, as he thought. On being broken open, the box was found to contain twenty-two violins, and the following letter:

"GREAT MASTER:—The undersigned, being members of various amateur philharmonic societies, hereby declare that they will henceforth cease to perform on the accompanying instruments. The same wood from which Ole Bull can draw life, love, sorrow, passion and melody, is only to be regarded as—fuel for the flames in the hands of the undersigned, who therefore request the *maestro* to make an *auto da fe* of the enclosures, and to look upon the ascending smoke as incense offered to his genius by penitent dabblers in the noble art."

This curious epistle bore the signatures of twenty-two young men. Three days afterward, Ole Bull gave a dinner, to which he invited all the senders of the valuable "firewood." Each guest had lying before him on the table one of the violins referred to, and by its side a gold ring with the inscription, "Solitude and Perseverance"—a piece of seasonal advice to the faint-hearted *dilettante*, and a symbolic indication of the means by which the *virtuoso* himself had attained to fame.

## DEPARTED TUNES.

WAS standing, the other day, by Park-Street Church, waiting for a car. Beside me stood another, also bent upon the same purpose. To while away the moments, he began to whistle, and the sounds took the form of the once popular tune, "A Life on the Ocean Wave." This carried my memory very far back into the past, when everybody whistled, sang or played this melody, and my mind wandered naturally to the many tunes that had achieved a popularity equal to that of the air that my neighbor had brought out of its long grave. There were "Lucy Neal," "Nelly Bly," "Do You Love Me Now as Then?" "Poor Dog Tray," "Ben Bolt," "No One to Love," "Camp-town Races," and a score of other tunes that achieved fame from one end of the country to the other. Then I wondered why they should have died so completely out without any attempt to revive them. Then I pondered as to the whereabouts of the fine line; on the one hand is sudden popularity, and on the other is sudden oblivion. I began to reflect curiously upon the exact point at which a popular tune disappears forever.

At one moment, everybody is whistling it. Presently, nobody whistles it. There must always be a last whistler of a universal favorite, and my imagination was excited by reflecting upon the lonely one who whistles the last breath of the dying air. It is strange that what at one hour is so popular, should at another be impossible of resuscitation. If the airs I have named above should be revived, it is doubtful if a new public would whistle them into a new favor. Tunes, like leaves, have their time to fall; but it is none the less remarkable that after one storm of popularity with their first set of hearers, they can never win a like success with another set that has never heard them. And yet they are the same tunes, and appeal with the same charm to a public with exactly the same taste as was possessed by that which they enraptured. The way in which a tune spreads all at once over the land, is another subject for curious reflection. The mystery has never been explained, but it is no deeper than the mystery of the last man who whistles it for the last time.—*Cor. of Gazette.*

## A Great Reward

will be secured by those who write to Hallett & Co., Portland, Maine. Full information will be sent you, free, about work that you can do and live at home wherever you are situated, that will pay you from \$5 to \$25 and upwards a day. A number have earned over \$50 in a day. Capital not needed: Hallett & Co. will start you. Both sexes; all ages. The chance of a lifetime. All is new. Now is the time. Fortunes are absolutely sure for the workers.



# RHAPSODIE D'Auvergne.

C. Saint-Saëns Op. 73.

*Lento ad libitum* ♩ - 60.

*p* *pp*

*poco marcato.* *p*

*pp* *Andantino espressivo.* ♩ - 80.

*poco marcato.* *p cantabile.* *mf*

*Red. \*Red. \*Red. \*Red. \**

Handwritten musical score system 1. Treble and bass staves. Includes fingerings (1-5), dynamics (*mf*), and articulation (*acc.*, *rit.*). A repeat sign with a first ending bracket is present. The system concludes with a right-hand flourish marked *r.h.*

Handwritten musical score system 2. Treble and bass staves. Includes fingerings (1-5) and a first ending bracket. The system concludes with a right-hand flourish marked *r.h.*

Handwritten musical score system 3. Treble and bass staves. Includes fingerings (1-5), dynamics (*mf*), and a crescendo marking (*cres.*). The system concludes with a right-hand flourish marked *r.h.*

Handwritten musical score system 4. Treble and bass staves. Includes fingerings (1-5), dynamics (*dim.*, *cres.*), and a first ending bracket. The system concludes with a right-hand flourish marked *r.h.*

Handwritten musical score system 5. Treble and bass staves. Includes fingerings (1-5), dynamics (*f*, *dim.*, *p*), and a first ending bracket. The system concludes with a right-hand flourish marked *r.h.*

Handwritten musical score system 6. Treble and bass staves. Includes fingerings (1-5), dynamics (*mf*, *dim.*, *poco rit.*, *pp*), and a first ending bracket. The system concludes with a right-hand flourish marked *r.h.*



Musical score for "The Merry Widow" (No. 10). The score is written for piano and voice. The piano part is in 2/4 time and features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The vocal part is in 2/4 time and features a melody with many beamed eighth and sixteenth notes. The score is written in G major and 2/4 time. The piano part is marked with a forte (f) dynamic. The vocal part is marked with a mezzo-forte (mf) dynamic. The score is written in a single system.

Musical score for "The Rose Tree" in 3/4 time. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 3/4. The score includes a piano introduction, a vocal melody, and a piano accompaniment. The piano introduction features a series of chords in the right hand and a bass line in the left hand. The vocal melody is a simple, catchy tune. The piano accompaniment provides a steady, rhythmic background. The score is marked with "dim." (diminuendo) and "pp" (pianissimo). The piano introduction is marked with "p" (piano). The score is written in a single system.

*Allegretto con moto.* ♩. — 96.

*Allegretto con moto. ♩. - 96.*

*vivamente non legato.*

*una corda.*

*una corda.*

920. *marcato.*

5 3 2 4 3 2 4 3 1 1 4 1 2 3 4 6 3

3 1 4 3 4 1 5 2 2 5 5 2 2 5

Red. Red. Red. Red. Red. Red.

This page of musical notation is for a string quartet, consisting of six systems of staves. The notation includes various musical symbols, fingerings, and performance instructions.

**System 1:** The first system shows a treble and bass staff. The treble staff has a melodic line with fingerings (1, 2, 3, 4, 5) and a crescendo marking (*cres.*). The bass staff has a rhythmic accompaniment. A performance instruction *or thus* is written below the bass staff.

**System 2:** The second system continues the melodic line in the treble staff, marked *non legato.* and *tre corde.* The bass staff has a rhythmic accompaniment. A performance instruction *or thus* is written below the bass staff.

**System 3:** The third system features a glissando in the treble staff, marked *Glissando.* and *mf*. The bass staff has a rhythmic accompaniment. A performance instruction *or thus* is written below the bass staff.

**System 4:** The fourth system continues the glissando in the treble staff, marked *f*. The bass staff has a rhythmic accompaniment. A performance instruction *or thus* is written below the bass staff.

**System 5:** The fifth system shows a string section in the bass staff, marked *string.* The treble staff has a melodic line. A performance instruction *or thus* is written below the bass staff.

**System 6:** The sixth system continues the string section in the bass staff, marked *string.* The treble staff has a melodic line. A performance instruction *or thus* is written below the bass staff.

The notation includes various musical symbols, fingerings, and performance instructions, such as *cres.*, *non legato.*, *tre corde.*, *mf*, *f*, *Glissando.*, *string.*, and *or thus*.



This is a page of a musical score for a piano piece. The score is written for a single instrument, with a grand staff consisting of a treble and a bass clef. The music is characterized by dense, rapid passages, particularly in the right hand, which often features sixteenth and thirty-second notes. Fingerings are meticulously indicated with numbers 1-5. Dynamic markings include *mf* (mezzo-forte), *dim.* (diminuendo), *p* (piano), *cres.* (crescendo), and *ff* (fortissimo). Articulation is marked with *marcato* and *\* marcato*. The tempo is marked *a tempo.* at the top. The score is divided into measures by vertical bar lines, and some measures contain repeat signs. The overall style is that of a classical or romantic-era piano concerto or sonata.

*leggiere.*

*Allegro molto.* ♩ - 144. *leggero.*

The sheet music is for a piano piece in 2/4 time, marked *Allegro molto* (144 bpm) and *leggero*. The key signature is one sharp (F#). The score is written for piano (p) and includes a variety of musical notations such as triplets, sixteenth notes, and eighth notes. The piece is divided into two systems, each with two staves (treble and bass clef). The first system contains measures 1 through 8, and the second system contains measures 9 through 14. The piece concludes with a *Crescendo* marking and a final chord. The notation includes many fingerings and articulation marks, suggesting a technically demanding piece.



8

rit. \*

rit. \* rit. \* rit. \* rit. \*

rit. \* rit. \* rit. \* rit. \*

rit. \* rit. \* rit. \* rit. \*

ff

8

mf





A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody features a series of eighth and sixteenth notes, with some triplets. The accompaniment consists of chords and single notes. The score is divided into measures by vertical bar lines. The first measure of the melody is marked with a '4' above the first note. The second measure is marked with a '5' above the first note. The third measure is marked with a '1' above the first note. The fourth measure is marked with a '5' above the first note. The fifth measure is marked with a '1' above the first note. The sixth measure is marked with a '4' above the first note. The seventh measure is marked with a '4' above the first note. The eighth measure is marked with a '1' above the first note. The ninth measure is marked with a '4' above the first note. The tenth measure is marked with a '2' above the first note. The eleventh measure is marked with a '4' above the first note. The twelfth measure is marked with a '2' above the first note. The score ends with a double bar line.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like 'cres.' (crescendo). The lyrics are written below the bass staff.

quasi recit.

[illegible]

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is written in the treble staff, and the bass line is in the bass staff. The key signature has one sharp (F#), and the time signature is 2/4. The score includes a bridge section marked with a star and a double bar line. Below the bass staff, there are fingerings (1-5) and a sequence of notes: 2 1 2 3 1 3, 1 3 2 3 1 2 4 2. The lyrics 'The Rose Tree' are written below the bass staff.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a piano and voice. The piano part is in the upper system, and the voice part is in the lower system. The piano part begins with a *cres.* marking. The voice part begins with a *f* marking. The score includes various musical notations such as notes, rests, and fingerings. The piano part features a series of chords and arpeggios, while the voice part consists of a single melodic line. The score is written on two systems of staves.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in 2/4 time and features a melody with many triplets and sixteenth notes. The voice part is in 4/4 time and features a melody with many triplets and sixteenth notes. The score includes a key signature of one flat (B-flat) and a common time signature. The piano part is marked with "dim." and "Ped." (pedal). The voice part is marked with "dim." and "Ped." (pedal). The score includes a key signature of one flat (B-flat) and a common time signature. The piano part is marked with "dim." and "Ped." (pedal). The voice part is marked with "dim." and "Ped." (pedal).

**Presto. 0-100**

*mf*

*cres*

or thus

A musical score for the song 'The Rose Tree'. The score is written on a grand staff with a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of 16 measures. The melody is a simple, catchy tune, and the accompaniment provides a steady, rhythmic foundation. The score is written in a clear, legible font, and the notes are well-placed on the staff lines.

This musical score is for a piece from 'The Merry Widow' (Act II). It is written for a piano and voice. The score is in 2/4 time and consists of 16 measures. The key signature is one flat (B-flat). The tempo is marked 'Allegretto'. The score begins with a piano introduction (marked 'P') and a vocal entry (marked 'V'). The piano part features a prominent bass line with many octaves and chords. The vocal part is a melody with various ornaments and trills. The score ends with a double bar line and a repeat sign.



# RUSTLING LEAVES.

## BLÄTTERAUSCHEN.

*Allegretto* ♩ — 72.

**Gustav Lange. Op.294.**

This image shows a page of musical notation for a piano piece, likely a study or exercise. The page is divided into six systems, each consisting of a treble staff and a bass staff. The key signature is one flat (B-flat), and the time signature is 4/8. The tempo/mood is indicated as 'Allegretto' with a metronome marking of 72. The notation includes various musical elements such as notes, rests, and fingerings. The first system includes the instruction 'marcato la melodia.' in the bass staff. The piece features a variety of rhythmic patterns and melodic lines, with some sections marked 'l.h.' (left hand) and 'r.h.' (right hand). The notation is clear and well-organized, typical of a professional musical score.

First system of musical notation. Treble and bass staves. Treble staff features rapid sixteenth-note passages with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a few notes. Dynamics include *mf* and *f*. Performance markings include *l.h.* and *Rid.*

Second system of musical notation. Treble and bass staves. Treble staff continues with rapid sixteenth-note passages. Bass staff has a few notes. Dynamics include *cres. molto.* and *f*. Performance markings include *l.h.* and *Rid.*

Third system of musical notation. Treble and bass staves. Treble staff continues with rapid sixteenth-note passages. Bass staff has a few notes. Dynamics include *mf* and *cres. sempre.*. Performance markings include *l.h.* and *Rid.*

Fourth system of musical notation. Treble and bass staves. Treble staff continues with rapid sixteenth-note passages. Bass staff has a few notes. Dynamics include *riten. molto.* and *a tempo.*. Performance markings include *l.h.* and *Rid.*

Fifth system of musical notation. Treble and bass staves. Treble staff continues with rapid sixteenth-note passages. Bass staff has a few notes. Dynamics include *mf* and *f*. Performance markings include *l.h.* and *Rid.*

Sixth system of musical notation. Treble and bass staves. Treble staff continues with rapid sixteenth-note passages. Bass staff has a few notes. Dynamics include *mf* and *f*. Performance markings include *l.h.* and *Rid.*



First system of musical notation. Treble and bass staves. Treble staff contains complex sixteenth-note passages with slurs and fingerings. Bass staff contains simple chords. Dynamics include *dim.* and *mf*. Markings include *l.h.* and *2 6*.

Second system of musical notation. Treble and bass staves. Treble staff continues with complex sixteenth-note passages. Bass staff contains simple chords. Dynamics include *dimin.* and *poco più f*. Markings include *l.h.* and *2 6*.

Third system of musical notation. Treble and bass staves. Treble staff continues with complex sixteenth-note passages. Bass staff contains simple chords. Dynamics include *dimin.* and *mf*. Markings include *l.h.* and *2 6*.

Fourth system of musical notation. Treble and bass staves. Treble staff continues with complex sixteenth-note passages. Bass staff contains simple chords. Dynamics include *mf* and *tranquillo.* Markings include *l.h.* and *2 6*.

Fifth system of musical notation. Treble and bass staves. Treble staff continues with complex sixteenth-note passages. Bass staff contains simple chords. Dynamics include *mf* and *cres. sempre molto.* Markings include *l.h.* and *2 6*.

Sixth system of musical notation. Treble and bass staves. Treble staff contains complex sixteenth-note passages with slurs and fingerings. Bass staff contains simple chords. Dynamics include *mf*, *cres.*, *f*, and *dimin.* Markings include *l.h.*, *2 6*, and *riten. molto.*

# ALBUMBLATT.

Ch. Mayer Op. 263. No. 1.

Vivo. ♩. - 76.

*p*

*calando.*

*B*

*B*

*Execution.*

*crescendo sf*



*il canto marcato.*

First system of musical notation for piano, featuring treble and bass staves. Fingerings are indicated by numbers 1-5. Dynamics include *sf* (sforzando) and *p* (piano). The tempo/mood is marked *il canto marcato*.

Second system of musical notation for piano. Includes a *dim.* (diminuendo) marking. Fingerings are indicated throughout.

Third system of musical notation for piano. Continues the melodic and harmonic development with various fingerings.

Fourth system of musical notation for piano. Includes a *poco diminuendo* marking. Fingerings are indicated throughout.

Fifth system of musical notation for piano. Includes a *poco calando* marking. Fingerings are indicated throughout.

**FINALE.**

*vivo.*

Repeat from the beginning to  $\text{§}$ : then go to the finale

Final system of musical notation for piano, marked **FINALE.** and *vivo.* The instruction "Repeat from the beginning to  $\text{§}$ : then go to the finale" is written above the staff.

THE CELEBRATED  
**PIZZICATO POLKA.**

Transcribed by

by  
Johann and Josef Strauss.

As played by the Thomas and Gilmore Orchestras.

Carl Sidus.  
Op. 122.

*ad lib.* *piu moderato.*

*ff* *pp* *ff* *pp* *fz* *p*

*rit.* *fz* *a tempo.* *f*

*mf* *f* *mf*

*Tempo I.*

*rit.* *and.* *fz* *p*

*rit.* *fz* *a tempo.* *f*

**TRIO.**

*mf*

First system of musical notation, piano (p), with fingerings and dynamics.

Second system of musical notation, piano (p), with first and second endings, and dynamics.

Third system of musical notation, mezzo-forte (mf), with fingerings and dynamics.

Fourth system of musical notation, mezzo-forte (mf), with first and second endings, and dynamics.

Repeat from the beginning to ♯: then go to the finale

Fifth system of musical notation, forte (f), with fingerings and dynamics.

Sixth system of musical notation, forte (f), with fingerings and dynamics.



# TO MY LOVED ONE.

Words by Minnie Gilmore.

Ernest R. Kroeger. Op. 18. No. 2.

*Con moto* ♩ - 116.

1. My shy love, my  
2. My fond love, my  
3. My proud love, my

sweet love, I sing to thine eyes.      O blue seas, flow gently be-  
fair love, I sing to thy lips.      O rose-leaves, unfold ye your  
pure love, I sing to thy heart.      O white bird, I hold thee, thou

neath your lash'd skies!      The deep tides a breast, with nor rud der nor chart,      To  
dew-y red slips!      A cap-tive my soul your twin blush-es be-tween,      (Ah!  
may'st not de-part!      Thou plum-est thy wings, and thou striv-est to flee,      But

Scyl - la of love, as a spar drifts my heart. To Scyl - la of  
sweet - er my bond - age than free - dom, I ween.) (Ah sweet - er my  
fet - ter of love binds thee fast un - to me. But fet - ter of


love as a spar drifts my heart. 0 blue seas, flow gent - ly be -  
bond - age than free - dom, I ween.) 0 rose - leaves, un fold ye your  
love binds thee fast un - to me. 0 white bird, I hold thee, thou

neath your lash'd skies! I sing, my sweet love, 0 I sing to thine eyes.  
dew - y red slips! I sing, my fair love, 0 I sing to thy lips.  
mayst not de - part! I sing, my pure love, 0 I sing to thy heart.

# LA PLUIE DE PERLES.

**VALSE BRILLANTE.**

G. A. Osborne Op. 61.

**Vivo**  - 88.

[illegible]

***Valse. ♩ - 132.  
Tres anime.***

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 3/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The piano part features a steady bass line with some harmonic support. The voice part is a melody with various ornaments and fingerings indicated by numbers 1-5 above the notes. The lyrics "The Rose Tree" are written below the voice part, with some words appearing in a stylized font.

Copyright—Kunkel Bros. 1887.



Handwritten musical score, first system. Treble and bass staves. Treble staff features a complex melodic line with many slurs and fingerings (1-5). Bass staff has a simpler accompaniment. Dynamics include *p* (piano) and *mf* (mezzo-forte). A measure is marked with a star and the word "Rid.".

Handwritten musical score, second system. Treble and bass staves. Treble staff continues the melodic line with slurs and fingerings. Bass staff has a simple accompaniment. Dynamics include *mf* (mezzo-forte). Measures are marked with a star and the word "Rid.".

Handwritten musical score, third system. Treble and bass staves. Treble staff continues the melodic line with slurs and fingerings. Bass staff has a simple accompaniment. Measures are marked with a star and the word "Rid.".

Handwritten musical score, fourth system. Treble and bass staves. Treble staff continues the melodic line with slurs and fingerings. Bass staff has a simple accompaniment. Measures are marked with a star and the word "Rid.".

Handwritten musical score, fifth system. Treble and bass staves. Treble staff continues the melodic line with slurs and fingerings. Bass staff has a simple accompaniment. Measures are marked with a star and the word "Rid.".

Handwritten musical score, sixth system. Treble and bass staves. Treble staff continues the melodic line with slurs and fingerings. Bass staff has a simple accompaniment. Measures are marked with a star and the word "Rid.".

pp

8

Rud. Rud. Rud. Rud. Rud. Rud. Rud. Rud.

This system contains the first staff of music. The treble clef staff features a series of eighth-note chords, with a bracketed section of eight measures numbered '8'. The bass clef staff has a single eighth-note line. The key signature has two flats, and the time signature is 4/4.

2.

Rud. \* Rud. \* Rud. \* Rud. \* Rud. \*

This system contains the second staff of music. The treble clef staff has a series of eighth-note chords, with a bracketed section of eight measures numbered '2.'. The bass clef staff has a single eighth-note line. The key signature has two flats, and the time signature is 4/4.

Con brio.

Rud. \* Rud. \* Rud. \*

This system contains the third staff of music. The treble clef staff has a series of eighth-note chords, with a bracketed section of eight measures numbered 'Con brio.'. The bass clef staff has a single eighth-note line. The key signature has two flats, and the time signature is 4/4.

lusingando

Rud. \* Rud. \* Rud. \* Rud. \* Rud. \*

This system contains the fourth staff of music. The treble clef staff has a series of eighth-note chords, with a bracketed section of eight measures numbered 'lusingando'. The bass clef staff has a single eighth-note line. The key signature has two flats, and the time signature is 4/4.

f

Rud. \* Rud. \*

This system contains the fifth staff of music. The treble clef staff has a series of eighth-note chords, with a bracketed section of eight measures numbered 'f'. The bass clef staff has a single eighth-note line. The key signature has two flats, and the time signature is 4/4.

cres. dim.

Rud. \* Rud. \* Rud. \*

This system contains the sixth staff of music. The treble clef staff has a series of eighth-note chords, with a bracketed section of eight measures numbered 'cres. dim.'. The bass clef staff has a single eighth-note line. The key signature has two flats, and the time signature is 4/4.

Handwritten musical score, first system. Treble and bass staves. The treble staff contains complex melodic lines with many slurs and fingerings (1-5). The bass staff contains simpler accompaniment. The system is divided into five measures. Below the bass staff, there are markings: "Rid." under the first measure, a star symbol under the second, "Rid." under the third, "Rid." under the fourth, and "Rid." under the fifth. Fingerings are indicated by numbers 1-5 above the notes.

Handwritten musical score, second system. Treble and bass staves. The treble staff continues the melodic line with slurs and fingerings. The bass staff has accompaniment. The system is divided into five measures. Below the bass staff, there are markings: "Rid." under the first, "Rid." under the second, "Rid." under the third, "mf" under the fourth, and a star symbol under the fifth. A bracket with the number "8" spans the first four measures. Fingerings are indicated by numbers 1-5 above the notes.

Handwritten musical score, third system. Treble and bass staves. The treble staff features very dense, rapid melodic passages with many slurs and fingerings. The bass staff has accompaniment. The system is divided into five measures. Below the bass staff, there are markings: "Rid." under the third measure, "Rid." under the fourth, and a star symbol under the fifth. A bracket with the number "8" spans the first four measures. Fingerings are indicated by numbers 1-5 above the notes.

Handwritten musical score, fourth system. Treble and bass staves. The treble staff continues the rapid melodic line. The bass staff has accompaniment. The system is divided into five measures. Below the bass staff, there are markings: "Rid." under the first, a star symbol under the second, "Rid." under the third, "Rid." under the fourth, and "Rid." under the fifth. A bracket with the number "8" spans the first four measures. Fingerings are indicated by numbers 1-5 above the notes.

Handwritten musical score, fifth system. Treble and bass staves. The treble staff continues the rapid melodic line. The bass staff has accompaniment. The system is divided into five measures. Below the bass staff, there are markings: a star symbol under the first, "Rid." under the second, a star symbol under the third, "Rid." under the fourth, and "Rid." under the fifth. A bracket with the number "8" spans the first four measures. Fingerings are indicated by numbers 1-5 above the notes.



First system of musical notation. The right hand features a complex melodic line with numerous slurs and fingerings (1-5). The left hand provides a rhythmic accompaniment with chords and single notes. The system concludes with a *cres.* (crescendo) marking.

*marcato.*

Second system of musical notation. The right hand continues with intricate melodic patterns, including a *cres.* (crescendo) and a *f* (forte) dynamic marking. The left hand maintains its accompaniment. The system ends with a *f* dynamic marking.

Third system of musical notation. The right hand features a series of chords and melodic fragments. The left hand continues with its accompaniment. The system concludes with a *cres.* (crescendo) marking.

Fourth system of musical notation. The right hand features a series of chords and melodic fragments. The left hand continues with its accompaniment. The system concludes with a *f* (forte) dynamic marking.

*ben marcato.*  
*ff*

Fifth system of musical notation. The right hand features a series of chords and melodic fragments. The left hand continues with its accompaniment. The system concludes with a *ff* (fortissimo) dynamic marking.

## KÖTTER AS A PIANO TUNER.

YOU did not know I had been a piano-tuner? said "mine host" Kötter, the "*Brave, treue Seele*" of Kötter's Hotel, quite unconscious of the fact that there was

"A chiel amang ye takin' notes,  
An' faith, he'll prent'em!"

"Why no," replied the editorial "*chiel*," tell us all about it!"

"Well, you see," said the "*chiel's*" unconscious victim, "you see, when I was a young man, I was a very good boy—very economical, too—so much so indeed, that my father suddenly cut off my allowance, and bade me shift for myself. So, then, like many other good boys, I turned my face toward the 'land of the free and the home of the brave.' When we were about two days out from New York. I counted my wealth. It amounted to eleven dollars. Now, said I, Kötter, what are you going to do there? You don't speak the language very well, you're a stranger, you've never done a lick of work; what are you going to do? I had never tuned a piano, but I had once put a string on my concert grand at home, and I said to myself, 'Kötter, you shall be a piano-tuner!' So, when I landed, I bought me a tuning-hammer, two sizes of strings, and had some cards printed which read: '*Travers & Co., piano makers and organ builders, 262 and 264 Broadway, New York. Pianos carefully tuned by experts.*' When the evening of my arrival came, I had just two dollars and a half left. This I spent in *charity*, and woke up the next morning with a headache, but without a cent to pay for a breakfast. After having taken several doses of Croton (water, not oil), I started out. Selecting a fine-looking residence, I rang the bell and handed my card to a servant with the request that it be given to the lady of the house. Presently the lady had me called in. I examined her piano and found it quite out of tune, of course. I remembered that our tuner used to spend about an hour to tune our piano at home, and, looking at my watch, I fooled around that piano for about an hour and a half, when I sent word to the lady that the work was done. She came in and asked the price. I was mortally afraid she might know something about piano-tuning and discover that her piano was in even a worse condition than before I had touched it. So I told her her piano had been in such bad tune that I would have to charge her \$3. In fact, it would have to be looked over again in about a week, and I should return then and give it a final touch. 'Very well,' said the lady, 'I'll pay you the three dollars next week.' It was past eleven and I was hungry; but, of course, I could say nothing. A little further up the same street I went through the same manoeuvre, but this time I did not say anything about coming back next week. When I stated the amount of my bill the lady, however, said that she had never paid more than one dollar to have her piano tuned, (those were cheap times) and I had to explain to her that I had had to take out the action and regulate it. She thought I ought to have told her about the extra work before doing it, but she paid me, and I stopped work for that day. As I never went to the same place twice, I don't know how my work pleased in the long run. In the course of time I learned to tune pretty well, and I can now tune a piano at least as well as the average tuner. It was not very long

after I began that I called at a large young ladies' school. 'Yes,' said the lady principal, 'we have many pianos to tune. We have an arrangement with Steinway to send a tuner up now and then, but Steinway seems to have forgotten us. If you will get a recommendation from our musical director, Mr. Carl Klausner, you can have the job.' So I went to Klausner. 'There's my piano, it wants tuning. Tune it, and if your work is satisfactory I'll recommend you,' said Klausner. I had never tuned a trichord piano yet, and this was a concert grand; but I was in for it, and I did my best. Klausner expressed himself as satisfied, and I got him to write me a note to that effect to the principal in question. I got the job, and was well paid for it, too. Another time—but that is too good, we—but excuse me, I'll tell you that some other time," and "mine host" started across the dining room to greet some incoming guest, who, like all those who dine at Kötter's, was a "*Brave, treue Seele!*" and was cordially greeted *achtzigtausendmal!*

## THE PICNIC POLKA IN CHICAGO.

YOUNG lady moving in the most exalted social circles of Chicago, after much toil and practice at the piano, learned to play with considerable dexterity a piece entitled, "*Picnic Polka.*" It is something after the style of the celebrated "*Battle of Prague*," in which the listener can readily distinguish the roar of artillery, the rattle of musketry, the shouts of the soldiers and the groans of the dying. In the "*Picnic Polka*" the noise of the wind among the trees and the joyous carols of the birds are reproduced, the finale being a thunder shower which disturbed the sylvan revelers. It happened that a country cousin was in Chicago recently, and the young lady thought she would play the piece to him and hear his comment.

He was a plain, simple-minded youth, and, although not very bright, very appreciative. She told him what the piece was, and then proceeded to give him "*Picnic Polka.*" The first notes are rather slow and hesitating, the idea sought to be conveyed being the solemn solitude of the forest, through which the gentle zephyr (or heifer) sighs. After she got through with this preface she asked him if he did not almost imagine himself in a lodge in some vast wilderness. He replied that he thought all that slowness meant delay in getting off. Said he: "There is always some darned fellow that oversleeps himself and keeps everybody else waiting."

She did not care to discuss the point with the ignorant fellow, so, to conceal her emotions, she once more let herself out on the piano. The bird whistled as if his throat would split, the cuckoo (they have cuckoos in the Chicago woods) filled the sylvan bowers with his repeated cry, while ever and anon the mournful cooing of the dove interrupted the matin song of the lark.

"There, now, I guess you know what that sounds like," she said, as she paused.

"You mean that 'tootle, tootle, tootle, chug, chug, chug?'" You just bet I understand that. Many is the time at a picnic I've heard it from the mouth of a demijohn or the bung-hole of a beer keg."

Her first impulse was to hurl the piano stool at him, but it passed off, and once more she went for

the piano as if it were the young man's head, and was insured for double its value. The thunder growled, the lightning flashed (from her eyes), and the first heavy drops were heard upon the leaves. She banged and mauled the keys at a fearful rate; peal after peal of deafening thunder perturbed the atmosphere and re-echoed in still louder reverberations until it wound up in one appalling clap as a grand finale. Then, turning to the awe-struck youth, she said:

"I suppose you have heard something like that before?"

"Yes, that's what the fellow with the linen pants said when he sat down on the custard pie."

The audience found himself alone, but he picked up his hat and sauntered out into the street, densely unconscious that he had said anything out of the way.

## "MAN AND HIS SHOES."

"How much a man is like his shoes!" sings the *Boston Courier* in a little poem of witty propensities. After starting out with the well-known "chestnut" that, "both a soul may lose," the poet indulges in some clever play upon words and winds up with the interrogation,

"— Now would you choose  
To be a man or be his shoes?"

That depends. There are times when a man would change places with his shoes without a murmur. Like a man "they are made to go on feet," and they come home with their owners when their day's work is done. But then they can sit in a corner and rest in perfect peace until next morning, while a man dons his slippers and gets what peace he can. If the baby isn't cross or the gas out of order, the cook is apt to leave or the water pipes to spring a leak. If domestic affairs are blissfully serene then mining stocks have taken a tumble or wheat is way down and the margins due are dreadful to contemplate. If bulls and bears are not on his mind a man always find a worry in the political status of the country, and so it goes. Really, under these circumstances, the shoes have the best of it. "Both need healing," says the *Courier*, but there is *healing* and *heeling*, and here again the shoes come out ahead. Who hadn't rather pay his shoemaker's bill than his doctor's?"

And after drawing the parallel that

"— both incline,  
When polished, in the world to shine,"

the *Courier's* poet proves that he never visited St. Louis or he would follow up his parallel by some slur on the evanescence of the "shine" and hint darkly about mud and dust. Here the man is ahead, for it is a most fortunate thing that the brilliancy of a good reputation outlasts the polish on one's boots.

But there is one point of likeness between a man and his shoes that the Boston poet forgot to mention; the character of the college that "turns out" a man like the character of the house that sells the shoes, has much to do with his popularity and success. In this connection let us say that the Bostonian had no intention of advertising any particular shoe or shoe house, but if popularity and success mean anything the shoe house of *Joel Swope & Bro., 311 North Fourth Street*, is guarantee sufficient to carry every shoe they sell to an old age of unblemished credit.

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### CORRESPONDENCE.

BOSTON.

Boston, February 15, 1887.


EDITOR KUNKEL'S MUSICAL REVIEW:—For the time being we are orchestraless, for our leader and musicians have gone to New York to teach the Gothamites the art of orchestral performance. The amount of rehearsing which Mr. Gerike gave his men before they went was stupendous, but necessary, for it is a case of Daniel in the lion's den, since the wicked critics there will surely devour him. This tour has not lessened the number of our symphony concerts but it has made the quality of the last one light, and will do the same with the next one. Last week we had Haydn's Military Symphony, and next week it is to be Beethoven's first, both respectable but not tremendous works. But the orchestra gave us one great work recently in the Buckner Symphony No. 7 in E major, a composition which the critics and public almost unanimously condemn, yet which is brimful of great and lofty ideas, but expressed in a disjointed, rambling manner, like Walt Whitman's poetry. I do not think that the Wagnerian methods work well in Symphony, for the classical form which Haydn invented, and Beethoven perfected, needs to be symmetrical and intelligible above all things. Let Buckner call his work a Symphonic Rhapsody in four movements, or a Caprice, and it will seem a good and shapely piece enough, although intensely Wagnerian in its orchestration and its themes. The slow movement, the best of the work, is an elegy in memory of the composer's friend Wagner, and has themes which are impressive and powerful, but even this movement seems rather long and at times too vehement for an *Adagio*. The *Scherzo* has considerable power also. Music is such an intangible art that it is difficult to lay down an absolute standard in all directions. We must remember that Weber and Spohr thought Beethoven a musical lunatic, and that Haydn himself was once reproached with being "over-loaded" with intricacy. But I believe that we are wandering too far away from melody nowadays; our modern composers scorn a "tune" as if it were contamination.

We have the usual wealth of chamber concerts, although, strange to say, the past month, in very mid-season, has not been crowded with many novelties. The Kneisel Quartette has given a very successful concert recently. It is probably the best string quartette in America, and it has become so purely by constant and persistent practice, attaining thus an *ensemble* which I have seldom heard equalled. The Cecilia Club has given a performance of Mendelssohn's "Athalie," a work which is not up to the level of the composer's other efforts in the treatment of ancient subjects, as for example Antigone, Oedipus, or Elijah. Nevertheless its grand passages in unison, its "Priest's March," and its double choruses, were all splendidly done and won great applause. The first soprano was, however, too weak for her part, and the prosy and dull adaptation of Racine's old-fashioned tragedy, could not be made interesting even by Mr. Howard M. Ticknor, who struggled manfully with it. The Boston Orchestral Club united with the Cecilia on this occasion and gave the instrumental portions of the work with generally good effect.

The National Opera has come back and is playing a second engagement at the Boston Theatre, but as they are giving precisely the same operas which they presented last month, and which I described in my last letter, I do not feel any urgent need of making my reviews into "Twice told Tales." The Ideal Opera Company has also given us two weeks of opera, and has played to overflowing houses. I was astonished to find an overwhelming audience present at even the performance of Balfe's very moth-eaten "Bohemian Girl," and the audience wildly encored "I dreamt I dwelt in Marble Halls," and "Then you'll remember me" and other musical mummies with an ardor that proved that even a long course of Wagnerian music and classical Symphonies has not spilt their digestion. The world will never outgrow tunes. The Ideal Opera Company is at least more distinctly American than the so-called American or National Opera Company, but after all, that alone, could not commend it to my sympathies. It does good work, especially in the chorus and orchestral departments, and it has some good soloists. Its performance of Donizetti's "L'Elisir d'Amore" under the title of "Adina" was excellent, Barnabee, Karl and DeLussan being especially good, but every part of the work being brilliant and snappy. The McCaull Opera Company have added their share to the operatic doings by giving Dellinger's "Lorraine" in a very bad manner. "Lorraine" is a still-born infant. Its libretto killed it. Anything more dreary than the words can not be imagined, but, as if this were not enough, Signor Perugini caterwauls in it, in a key quite distinct from the rest of the company, and harrows the feelings of even the most callous auditor. Miss Griswold and Mr. de Wolf Hopper will carry the opera to success, if it ever attains any, which I doubt.

There is a new kind of musical agitation going on now in a very unexpected quarter—the State legislature. It is thought best, since Massachusetts is so given over to music, to have a training school in which teachers of music, especially for public schools, shall receive a Normal course of study. The New England Conservatory of Music has filed a petition that it may be constituted such a Normal School for the State, receiving an annual subsidy of \$15,000 therefor. It would seem to be the very wisest thing that the State can do, if it is desirous of doing anything at all in the matter. It would be very hazardous for the State to begin a school of its own. Such enterprises generally cost a great deal of money and amount to little or nothing in the end; while on the other hand here is the New England Conservatory which deserves well of the Commonwealth for it has been the pioneer in the cause, and has taught already nearly 40,000 pupils. It is well equipped in every particular, has the best teachers of America and of foreign conservatories under contract, has a vast building adapted to the uses of instruction, such as the State could never acquire, and therefore instead of making a doubtful experiment, the State would have the advantage of an assured success in advance, by working with, rather than against the great Musical University of America.

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MILAN, ITALY.

MILAN, February 7, 1887.

EDITOR KUNKEL'S MUSICAL REVIEW:—At last the much-  
talked of "Otello" by Bolto and Verdi has been heard. It was  
a magnificent success—but I anticipate. As Signor Facio takes  
his seat the general animation of the brilliant assemblage  
subsides, and when he raises his baton all is stillness and  
silence. The long expected moment has come at last. The  
curtain is going up. The storm music which announces  
Othello's arrival at Cyprus is heard; and a series of dim-  
inished sevenths and of chromatic passages makes one think  
of the storm music in the last act of "Rigoletto," but still the  
storm music is as little conventional as storm music can ever  
be. Sustained with wonderful vigor, it yet did not come out  
from its proper place as an accessory.

After some sixteen bars, however, of instrumental music,  
the voices of a few minor choristers come in. Cries of "A  
sai, a sai!" are raised, and we are soon in the thick of  
the drama. The lively impression thus made at the  
outset is deepened by a prayer quite in Verdi's old manner.  
Indeed, all this opening music is pure Verdi. There can be  
no mistaking his sign manual. The safe arrival of the ship,  
the outcries of the populace, the landing of Othello, and the  
dying away of the storm are all tersely, vigorously, and  
vividly illustrated, and the audience begin to feel that a genuine  
masterpiece is unfolding itself.

A charming chorus follows closely the storm scene, and is  
based on a very lively and somewhat fantastic melody. Iago's  
drinking song, in which, with affected conviviality, he invites  
the simple Cassio to genuine intoxication, raised storms of  
applause. It is by no means a mere *brindisi* in the con-  
ventional sense, the song being worked up to a fine *ensemble*, and  
a curious chromatic phrase for Iago supplying the "uncanny"  
background of a merry-making leading to such dire results.  
The love duet which concludes this act has already been men-  
tioned more than once. It is replete with beautiful melody of  
the genuine Italian type, and the enharmonic change from C  
sharp to D flat throws, as it were, a ray of light upon Othello's  
closing words, "*Vien, Venere, splende.*"

The second act contains a long series of dialogues calcu-  
lated to strain even the richest resources. Iago who was mag-  
nificently impersonated by Mr. Maurel, the matchless French  
operatic barytone, here appears in quite a Mephistophelian  
light, and this gives the composer an opportunity of which  
he has fully availed himself. The soliloquy beginning, "I  
believe in a cruel God, who has made me like myself," is a  
fine example of the cynical and mocking in music. This, be-  
ing somewhat prolonged, with frequent use of a large unison  
phrase standing for the credo, carries on the act with vigor  
and interest, relieving the equal flow of the dialogue music,  
which, however, has abundant attractions in itself. Verdi's  
success with the dialogues may indeed be described as aston-  
ishing. In this act there is a quartette that almost bids fair  
to rival that masterpiece of the same form to be found in  
"Rigoletto." Here the privilege of music which places it in  
advance of all other arts—I mean the power of giving simul-  
taneous expressions to the most divergent feelings—is shown  
in a brilliant light. The serene innocence of Desdemona  
finds its equivalent in a flowing melody; Othello's growing  
jealousy is heard in a restless figure of eighths, the "asides"  
of Elmira and of Iago are indicated with the subtlest touch;  
finally the voices unite in a burst of beautiful harmony.

The third act is the weakest and dragged a little. Nor did  
the finale of this act produce all the effect that I had expected.  
The fourth act, which is laid wholly in Desdemona's chamber,  
is very short, but like so many of Verdi's last acts, is a mas-  
terpiece. It contains musical beauty enough to suffice the  
average modern composer for an entire opera. An orches-  
tral introduction is played in which that most touching of in-  
struments, the English horn, has a solo part, the bassons  
filling up occasional intervals with bare fifths, sounding like  
a funeral knell. When the stage is shown, this music contin-  
ues, accompanying the dialogue of Desdemona and Emilia,  
and so an advance is made to the "Willow Song," one of the  
simplest and most unaffected things Verdi ever wrote and also  
one of the most moving. Often in this opera does Verdi show  
the reliance he places upon music of the kind just described.  
The magic of a plain melody, the charm of a few diatonic  
chords, are means which this composer, like all great masters,  
does not disdain to use: with how much wisdom, let the ef-  
fect of the new "Willow Song" decide it. Nothing on the  
other hand, can be more expressive than the simple devotion  
of the "Ave Maria," in which Desdemona unconsciously  
prepares herself for the tragic scene to follow. That scene is  
treated in a masterly manner, short and without definite musi-  
cal form, it passes before the mind like the nightmare of a  
dream. There are no symphonic pieces in "Otello," unless  
the brief orchestral presentation of the "Willow Song" be-  
fore the fourth act can be so considered. The work is a  
drama set to music, in which there are no repetitions, no de-  
tached or detachable airs written specially for the singers, no  
passages of display, nothing whatever in the way of music,  
but what is absolutely necessary for the elucidation of the  
piece.

Whether "Otello" will be popular in the sense that "*Il  
Trovatore*" is popular, whether the unadorned language of  
passion which it speaks will find an echo in the hearts of  
Verdi's countrymen—these are questions which the enthusi-  
asm of a first night, fanned by the presence of the beloved  
master, cannot finally decide. It is certain, however, and was  
felt by all who witnessed that first night, that here the birth  
of a great and important work took place.

PELLEGRINO TEDESCO.

VIENNA, AUSTRIA.

VIENNA, February 2, 1887.

EDITOR KUNKEL'S MUSICAL REVIEW:—Although the present  
musical season has as yet seen but few remarkable concerts,  
yet almost every evening there are given, in the different  
concert halls of this music-loving city, soires in honor of the  
late Abbé Liszt, or of Weber's centenary. To honor the mem-  
ory of the Nestor of the piano heroes, the *Gesellschaft der  
Musik-Freunde* gave a concert whose programme was made  
up entirely of Liszt's compositions. Alfred Reisenauer, the  
best of Liszt's pupils, was brought hither from Hamburg  
expressly for this occasion, and both in this concert and  
later in concerts of his own, he rendered his teacher's works  
with the greatest success. Other Liszt concerts have also  
been given.

Carl Maria von Weber's centenary was celebrated with even  
greater success. On this occasion, the Viennese Opera pre-  
sented a select collection of Weber's principal works, and the  
*Gesellschaft Orchester*, in its first concert, presented nothing  
but works by Weber to a very large audience. They were the  
following:



H. Koehler, Prest.

J. H. Scholer, Supt.

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Hymn: "In seinem Ornung schafft der Herr." "Piano Concerto," played by Mme. Varette Stepanoff. Cantata: "Kampf und Sieg." An evidence of the degree to which the public were interested in these concerts is to be found in the fact that even the private and the army bands had to play Von Weber's compositions.

As yet we have had but few solo performers, and of these few, fewer still who are worthy of notice. A bright exception, however, is Teresina Tua, the charming fairy of the violin, who played two concerts to overflowing houses. Those who knew the artist through her former performances, were astonished at her improvement, both in the fullness and the feeling of her tone and her well developed and evenly balanced technique both in stopping and bowing. What most strikes her auditors is the fact that she plays those passages that most bristle with technical difficulties with such ease and freedom that one might imagine they were the very easiest. Another artist who met with great and well-deserved success is the famous violin virtuoso, Franz Ondricek.

Among all the entertainments that have so far been given here this winter, the first place, however, indisputably belongs to the concerts arranged by the Viennese association of authors, "Concordia," in which the greatest artists of both sexes took part. There were engaged: Mme. Pauline Lucca, Frau Rosa Papier, and Messrs. Paul Bulz, Jos. Labor, Ladislav Mierzwinski and Cesare Thomson, as well as a string orchestra under the very able management of Director Helmesberger.

As to the performances of our Philharmonic Orchestra, one can only repeat one and the same thing: they are yet unsurpassable; but their programmes do not always have just the right character.

A long-felt want for artistic orchestral concerts has been most energetically filled by Herr Kretschmann, who has announced not less than thirty such concerts for this winter.

The season so auspiciously begun with the concerts I have mentioned, promises for the future further and great musical treats.

GUSTAV RANZENHOFER.

## MUSIC TEACHERS' NATIONAL ASSOCIATION.

Mr. Max Leckner, Chairman of the Executive Committee of the M. T. N. A., sends us the following "report," which we publish at his request:

As information to the members of the M. T. N. A., and to the musical public interested in its welfare, the Executive Committee begs leave to submit the subjoined report:

By the generosity of the subscribers to the orchestral fund for the Boston meeting, the sum of \$107.00 was turned over to the Treasurer, leaving \$963.81 at his disposal for current expenses for the year.

At last year's (Boston) meeting, it was the voice of the Association to extend the duration of the Indianapolis meeting to a four day's session (July 5, 6, 7, 8.) which obliges the Programme and Executive Committees to make more ample preparations for both programme and concert resources. To do this will involve an expense greater by far than that met by the subscriptions of art patrons in New York and Boston.

The citizens of Indianapolis with the same generosity which prompted their invitation to the M. T. N. A., offered to make the Indianapolis meeting self supporting, thus relieving the Executive Committee from both financial risk and routine labor, and promising at the same time not to interfere in the least with the technical management of the meeting as planned by the M. T. N. A. authorities.

To accomplish this an Executive Committee of five (5) well known citizens has been elected (one member of this Committee belongs to the present M. T. N. A. Executive Committee), and they in turn have appointed six sub-committees to act in regard to the following topics: (1) Music; (2) Finance; (3) Printing and Advertising; (4) Railroads; (5) Halls; (6) Reception. Each consists of three representative business men, and works in its own sphere, under the advice and supervision of the Executive Committee of the M. T. N. A.

The Musical Festival contemplated by the citizens of Indianapolis for the spring of 1887, has been abandoned in favor of the meeting of the M. T. N. A. The evening concerts are to be invested with a festival character, thus enlarging the opportunities for the production of works by the best European and American Composers, and not at all conflicting with the work of the Association.

The above plan was submitted to the officers of the Association and has been accepted unanimously by them.

The various committees have entered into correspondence with the President and Secretary of the M. T. N. A. and with the Chairman of the Programme Committee, and have entered upon their several duties with an interest and energy that augurs well for the success of the Indianapolis meeting.

A correspondence with the authorities of all State Associations thus far organized, warrants the belief, that some will come here in a body, their Representative Boards meeting the Indiana Representative Board in council, a day before the national meeting.

From the number of letters addressed to Secretary Presser, we infer that a much larger attendance can be expected than has been had at any previous meeting.

It is contemplated to give the "Public School work and methods" a special hall and working time, opening an opportunity for a more thorough discussion of these and other like branches, and give more time for the business meetings of the Association.

It is intended that this Association shall be a corporate body, the papers of incorporation being now in course of preparation.

Mr. H. Schradieck, of Cincinnati, was appointed and has kindly agreed to fill the vacancy created by the resignation of Mr. E. M. Bowman, on the Committee for the examination of American compositions.

We pledge ourselves to leave undone nothing that lies within our power, and we accompany this promise with an earnest appeal to the musical public of America, to co-operate with us in this labor, a cause which is theirs as much as it is our own, and we extend a cordial invitation to all to meet with us in Indianapolis, on the 5th, 6th, 7th and 8th days of July, 1887.

(MAX LECKNER,  
Executive Committee, G. M. COLE,  
JOHANNES WOLFRAM,  
President, CALIXA LAVAYALLEE, } Ex Officio,  
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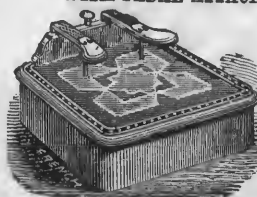
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MAJOR AND MINOR.

THE recent Weber centenary brought to mind the sums received by that illustrious composer for his works. For "Der Freischuetz" he got \$495; for "Euryanthe," \$4,405; for "Oberon," \$2,475; for "Preciosa," \$690. His "Sylvana" brought him only \$152.

THE very first line in the February issue of *The Echo*, an alleged musical paper published in an Indiana town, is: "Saint Valentine, praised be thee!" The rest of the diminutive publication is, grammatically and otherwise, in keeping with this promising beginning.

THE Mason & Hamlin Organ and Piano Co., have just finished and have now on exhibition at their warerooms a Parlor Grand Pianoforte, with the new method of stringing, as invented and patented by them in 1883, which is very highly spoken of by connoisseurs.

*Freund's Music and Drama*, speaking of the New York debut of the Boston orchestra under Gericke says their playing of Handel's *Largo* "was the climacteric effect of the evening." This must be some gynæcological piece of which the world had not yet heard. Or does this refer to the age of the musicians regardless of their sex?

A GERMAN critic recently accused Bizet of having taken bodily from a Cuban musician the matchless refrain of the "Habanera," and placed it in "Carmen" without modifying it in any manner or without credit. This is not true, since Bizet was careful to publish in the first edition of "Carmen" a statement that the "Habanera" was imitated from a Spanish song. The accusation of plagiarism may therefore be dismissed.

ARCHITECTURE has been termed frozen music. Well, if you know what the pointed Gothic arch is, you know what a figure is; for the pointed arch is the frozen fugue. In a contrapuntal work, fugues are like the final pointed completion of those arches in our Gothic cathedrals. Whenever a believing mood of mind strives upwards to the highest, whenever a last majestic result must be brought forward for numerical recognition the fugue becomes the most natural means of expression.—Ehlert.

FROM some very interesting original documents regarding the Opéra Comique during the French Revolution, published in *Le Menestrel* by Arthur Pougin, it appears that Rouget de l'Isle, the author and composer of the "Marseillaise," was also a writer of libretti, and in that capacity co-operated with Grétry. Of the success of their joint production, *Les deux Couvents*, a comic opera in three acts, produced at the Opéra Comique, Jan. 7, 1792, Grétry writes to his collaborer:—"The receipts on All Saints Day were four thousand francs; our piece will last, and will be frequently played, to the delight of the Marseillaise of the pit, who always clamour for it. Your couplets, 'Allons, Enfants de la Patrie,' are sung at every theatre and at every corner in Paris. The air is well caught by all the world, because it is sung every day by good artists."

MR. JOSEPH SPECHT, the enterprising head of the "Famous," has had a piano made to order in a case of the natural wood of the cherry, by the Messrs. Knabe. The instrument which was on exhibition at the store of Bollman Brothers for a short time was truly a work of art externally. Besides, it has a soul worthy of its attractive exterior. All in all it is one of the finest instruments ever made and Mr. Specht is to be congratulated upon his purchase, for there is a very real though unaccountable difference between pianos made with equal care in the same factory, and the best of makers do not always succeed in making pianos specially ordered equal to the best of their ordinary manufacture in tone, action, etc., as the Messrs. Knabe have done in this instance. Mr. Specht is evidently not only enterprising but lucky.

PROF. CHAS. W. LANDON, Director of Claverack College Conservatory, gave the following programme at his second recital of American Compositions, February 21, 1887.

Kunkel, Piano Four Hands. Fantasia on National Airs, Misses Nellie A. Grant and May E. Bunce Buck, Dudley, Song. When the Heart is Young, Miss Nellie E. Wallace, Sherwood, Wm. H., Piano Solo. Novelette, Op. 5, No. 5, Miss Annie E. Coolbaugh. Smith, Wilson G., Song. In the Clover, Miss Frances McGiffert. Bur, Willard, Piano Solo, a. Cradle Song; Pratt, Chas. E., Piano Solo, b. Valse Poétique, Miss Sara Martin. Lavallée, Calixa, Song. Spring Flowers, Miss Grace Parsons. Jonas, Ernst, Piano Solo. Pollacca, Miss Luella M. Smith. Sherwood, Edger H., Mazurka Song, Amid Bright Blooms, Miss Frances McGiffert. Benedict Milo, Piano Solo, a. Cornwall Dances, Op. 1, No. 4; Mason, William, Piano Solo, b. Silver Spring, Op. 6, Miss Nellie A. Grant. Melnotte, Song, Why are Red Roses Red? Miss E. Wallace.

THE following have been published by a German paper as formulae for some wood stains, which may be put up in a dry form, and when wanted for use may be readily dissolved in water: "Oak wood: 10 lbs. of Cassel brown, 1 lb. of potash, and 20 lbs. of rain water boiled together for an hour, the whole strained through a linen cloth, and the clear, dark-colored liquid boiled to a syrupy consistency. Walnut wood: A decoction of Cassel brown, 6 lbs., potash 10 oz. and water 14 lbs., the whole strained through linen, and during evaporation to syrup, 5 lbs. of extract of logwood added. Mahogany: A decoction of extract of Brazil wood, 6 lbs., potash, 4 oz., and water, 6 lbs., to which, before evaporating to syrup, 4 oz. of eosine are added. Ebony: 10 lbs. of extract of logwood boiled with 22 lbs. of water, and, when near the syrupy state, 8 oz. of iron nitrate added; evaporated to a syrup under constant stirring. All the above stains are brought into a dry condition by running the respective syrups into trays of sheet iron with low rims in which the syrup hardens, and is afterwards broken up and ground."





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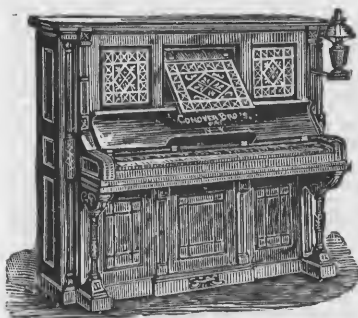
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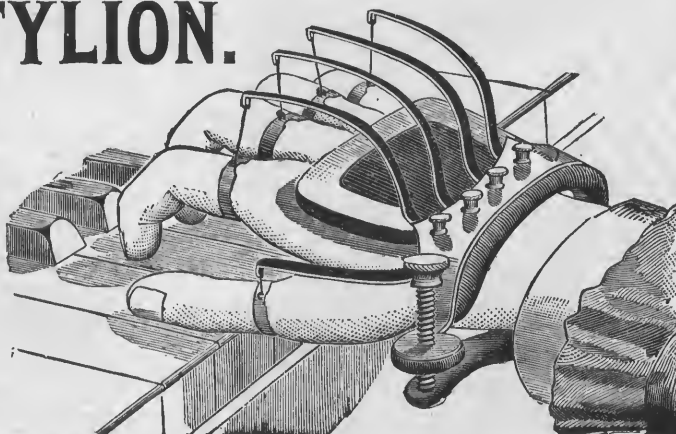
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W. H. NEAVE seems to lose none of his popularity in the South as witness the following notice from the *Charlotte* (N. C.) *Observer*: "Prof. W. H. Neave, the celebrated musician of Salisbury, played in concert in Salem last week and we have heard a number of complimentary allusions to the event. The *Winston Sentinel* pays Prof. Neave this complimentary notice: 'Prof. W. H. Neave, of Salisbury, whose name is familiar in musical circles all over the United States, both as a composer and a performer, held the audience spell-bound with his trombone solos, and was vociferously encored at every appearance. The symphony of operatic airs composed by himself, was a musical gem, both in its composition and execution.'

To hear the "Marseillaise" spoken of as "couplets" on the high road to popularity, is one of those curious sensations supplied from time to time by historical research. From the same series of documents, it appears that in the year 1792, at a time when the revolutionary fever was at its height, and when one might think that people would have cared little for the excitements of the stage, the theatres were for the first time opened during Easter week. The managers themselves were afraid of introducing that innovation on their own responsibility, and therefore applied to the Commune of Paris for advice. Manuel, the Procureur of that powerful body, replies in a long-winded document, in which he explains the educational and moral uses of the theatre, and states, amongst other things, that people would be likely to derive more benefit from the tragedies of Voltaire than from the sermons of the Abbé Maury. It must be feared that modern Perisians would give a wide berth alike to tragedies and sermons; *La Grande Duchesse* and *La Belle Helene* having done the business of both. — *Musical World* (London).

WHAT German verses have been oftenest set to music? An answer to this question is given in the *Reichenberger Zeitung*, the authority being Ernst Chailier's great "Catalogue of Songs." The figures given show that the competition for place is mostly among poets of mediocre ability, that Schiller is hardly mentioned, that the names most conspicuous are those of Goethe and Heine, and that Heine easily outstrips the German Jove in the composition of lyrics suitable for musical setting.

The two poets compare in this respect as follows: Goethe—"Der du von dem Himmel bist," fifty times; "Ueber allen Gipfeln ist Ruh," fifty-six times; "Kennst du das Land," sixty-five times; "Heine—"Ein Fichtenbaum steht einsam," seventy-four times; "Ich hab im Traum geweint," eighty-one times; "Leise zieht durch mein Gemuth," eighty-five times; "Du bist wie eine Blume," 167 times. Heine once said that Goethe's verses reminded him of the statues in the Louvre—ravishingly beautiful yet cold and lifeless. It has been left for the composers to indorse this verdict by relegating Mignon's song well-nigh to the bottom of their list.

INSTIGATED by the recent appearance in "Items" of De Vervins' romantic story based upon the so-called Schubert "Adieu," Mr. Karl Klauser, of Farmington, Conn., kindly sends us the authentic origin of that celebrated song. His authority is the well-known musical historian G. Nottebohm. "Above song is not by Schubert, but by Aug. Heinrich von Weyrauch. It appeared in the year 1824, with other song under the title: 'Nach Osten,' (Eastward) poem by Wetzel and began with the words:

Toward the east, ever eastward

The earth takes its silent course.

It was first ascribed to Schubert about the year 1840, when it appeared in Paris, with the title: "Adieu," paroles francaises de M. Belanger. It was soon after issued with translated text by Schlesinger, Berlin, and also by the same firm in the form of transcriptions, by Döhler, Liszt, etc. (See Schubert Catalogue, by G. Nottebohm, page 254). "Die Taubenpost" is commonly recognized as Schubert's "last song." It is No. 14 of his "Swan's Song." (Schubert, by Kreissle, page 448) So says *Musical Items*, and this reminds us that, *Musical Items*, following the example of several of our contemporaries, republished Count de Vervins' story without credit to KUNKEL'S MUSICAL REVIEW.

THE following anecdote is told of the celebrated barytone, M. Faure, who on one occasion was paid for his singing at the rate of a franc a note. One day, while coming from rehearsal, he passed by M. Barbedienne's establishment on the Boulevard Poissonnière, and, noticing a bronze statue, he went to inquire its price. The principal himself came forward, and when he had given the required information the conversation drifted to some other topic, until it stopped at M. Faure's own profession. "I should so like to hear you sing," said M. Barbedienne, "not from the stage or from the concert platform, but for me alone. I see you have some music in your hand. Come into my room and sing me one song. There is a piano." "My notes are very dear under these circumstances," replied M. Faure, laughing, as he followed the other. "How much?" asked the latter. M. Faure named his price. "I think we can manage that," assented M. Barbedienne, as he comfortably ensconced himself in an arm-chair, prepared to lose not a sound. When the performance was over, M. Barbedienne gravely took the sheet of music. Then he arose, and as gravely called one of his assistants. "Pack up this statuette and send it to M. Faure's address." After which he turned to the singer: "If you'll come to the cashier, he will give you the difference. Please pay M. Faure 250 francs, and enter the sale of this statuette. Credit M. Faure with singing 345½ notes at one franc each."

AMONG the soloists of note who have lately been performing in Berlin is a child marvel named Josef Hofman. Since Dickens evolved the infant phenomenon Mr. Vincent Crummies was so proud of, the genus has not been in great or general favor. We all know that, as a rule, the infant phenomenon's growth is soon stunted. Too often he flashes upon you as a meteor, glitters, dazzles and vanishes into thin air. But there have been a few exceptions in music, whose names hardly need recalling. And the critics are inclined to think that Josef Hofman, the boy pianist who is now causing such a flutter amongst the Berliners, will be another exception. After feeling his way with the public, at several semi-public concerts, he appeared the other evening at the Philharmonic Society's Concert, playing Beethoven's First Concerto. Though so small that his feet hardly reach the pedals, he gave us a remarkable rendering of the work. His technique is extraordinary, he plays with correctness, brilliancy and finish. In power, of course, he is sometimes deficient, but, on the whole, his execution was wonderful. Josef Hofman is a composer as well as an executant, and has so startled the critics by the cleverness of his improvisations that they have not hesitated to link his name with those of such child prodigies as Mozart, Liszt and Mendelssohn. — *Berlin correspondent London Standard*.

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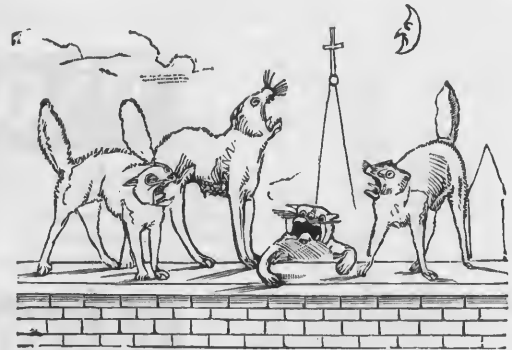
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When I was up in Boston last,  
I went to hear the band,  
They call it some outlandish name  
I couldn't understand.

It plays in their big Music Hall;  
Law sakes! it made me mad.  
Then that red curt'in back o' them  
Needed a dustin'—bad.

They played a piece called Opus 10,  
Whatever that may mean.  
Such a disturbance as they made  
I never yet have seen.

They started in all softly like,  
When—oh! it made me start—  
A feller whacked a copper drum—  
I guess he thought that smart!

The leader shook a stick at him,  
As angry as could be,  
The more he shook the more he struck;  
"I'll break this up," thinks he.

And then I thought that I should die;  
But, sure as I am born,  
A fellow with a long brass tube  
Swallowed up half his horn.

I didn't think that that was right,  
In such a place, you know.  
Such tricks would sartin better fit  
A dime museum show.

Then came the meanest thing of all,—  
A joke that I call wrong,  
A man, close by the copper drum,  
Struck up a hotel gong.

And all the others started then,  
And made an awful din;  
The leader swung up both his hands,—  
They didn't care a pin.

You couldn't hear a bit of tune  
In such a catwaul.  
I didn't care to see such things,  
And so I left the hall.

—L. C. ELSON in *Musical Herald*.

WHEN a singer's voice fails he cannot take up his notes—  
*Lowell Citizen*.

A NEW singer by the name of Limburger is heralded. He  
has a mitey voice.

Is it not strange that the masculine singers do not start a  
bass bawl club?—*Tid-Bits*.

A PRIMA DONNA is naturally a timid creature, says an En-  
glishman, for her 'art, is always in her throat.

A CHICAGO man wanted to know of Otto Bollman the other  
day, "what tunes the Mendelssohn Quintette Club would sing."

"WHAT kind of a dog is that, my little man?" "He's part  
terrier." "And what is the other part?" "Oh, just dog."

NELLIE McNEY has written a poem on "Silent Sounds."  
They are what a man utters when a woman squats on his  
stove-pipe hat in church.

"WHAT sort of soup is this?" said a gentleman in an up-  
town boarding-house, the other day, to a waiter.

"Why, that's bean soup," was the reply.  
"Well, I know it has been soup, but what the deuce is it  
now?" queried the interrogator.

A YOUNG LADY entered Shattinger's music store and en-  
quired for Beethoven's Sonata, Op. 10. The proprietor and  
his head clerk had gone to dinner and the new boy could not  
find it. So after thinking awhile he said: "Well, you see,  
Beethoven's latest pieces have not come in yet."

WIFE (Sunday night)—"Where have you been, John?"  
Husband—"Been t' sacred concert in Osborn's Hall, listen-  
ing to (hic) sacred music."

Wife (sarcastically)—"Yes, and drinking sacred beer and  
smoking sacred cigars. If there are saints on this earth, John  
Smith, you are one of them."

A STORY told by Lablache. They were about to produce at  
one of the theatres a play by Mélesville and Dumanoir. In a  
certain scene one of the actors was to read out the name of a  
hatter from the bottom of a hat. Mélesville, who wrote that  
part of piece, put in the name of his hatter. Dumanoir in  
revising the MS. substituted the name of his hatter, and said  
nothing about it. The evening of the first performance both  
hatters, who had been informed, were there awaiting with  
impatience the moment which was to render them famous.  
Base deception. It was another name which was spoken.  
The actor puffed his own hatter.



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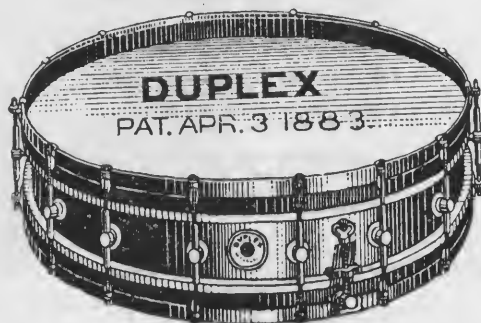
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In a sermon at Omaha, Sam Jones asked every man in the audience that never spoke an impatient word to his wife to stand up. One man rose, and Sam ejaculated: "Thank God! We have one honorable man." Then somebody pulled the preacher's coat-tails and whispered to him that the man who rose was an old bachelor. For once, the laugh was on Sam.

"I see," said Mrs. Follinsbee, looking up from her paper the other evening, "that they say Modjeska has a lot of perfect sticks supporting her this season." "That is entirely appropriate," replied the colonel, with a diabolical grin. "How is that?" "Why, she is a Pole herself, you know," Mrs. Follinsbee was so indignant that she didn't speak to him for all the evening.

WHAT becomes of old pianos? That well-known and most adventurous Frenchman, yclept De Tonnant, who, calling himself Orélie the First, was for some time King of Araucania, wished to gain at one time the support of a most influential old Patagonian chief. He accordingly bestowed on the savage a worn-out Grand piano, which he had bought for eighty francs. A few days after making this generous present, De Tonnant went one morning to pay an early visit to the Patagonian. He found him sleeping peacefully with his wife inside the piano, from which he had carefully removed sounding board, strings, etc., and which, thus transformed, constituted a not uncomfortable bedstead. This may account for the final resting-place of old "Grands," but what is the end of worn-out Square pianos? Oh, yes—come to think of it—cribs!

FUN IN A TOY-SHOP—Emil Götz, the tenor, is not only an adept in the culture of the human voice, but also in the art of warbling like the birds of the forest. He imitates to perfection the notes of all the feathered tribe without twitching his lips, or, indeed, moving a muscle of his face, preserving all the while a look of perfect indifference, as though the matter did not concern him in the least. In short, just as the world abounds in ventriloquists, so Götz belongs to the much more select circle of—ventrosibilants. The other evening he entertained a party of artists, and Frau Wolter, the tragedienne, who was present, loudly applauded the performance. The next day, Götz visited a toy-shop, and asked to be shown a few "speaking dolls." No sooner had he touched one of the figures on the critical spot than, to every one's amazement, it did not scream like a baby, but sang like a canary. The wonder increased when he snatched up another puppet, representing a clown, which gave out a note like that of a quail. In this way, he took up all the dolls in turn, until the shopman began to think the unknown customer was a sorcerer; and he was considerably relieved when Götz told who he was.—*Vermisches.*

THE Paris *Figaro* relates that the libretto of Planquette's "*Cloches de Corneville*" was originally to have been set to music by Hervé, who, however, rejected it as too serious. The manager of the *Folies Dramatiques* then addressed himself to Lecocq, who declined for the same reason. Then some one connected with the theater thought of Planquette, who was then only known as the author of the musical accompaniment of a one-act farce. Planquette, who was told to furnish the opera as soon as possible, wrote it in 12 days, but was so exhausted on its completion that when the actor of the part of *Grenicheux* categorically demanded an entrée couplet he was utterly unable to write another line. His mother, a former opera singer, who had assisted him in his task, noticed his despair, and on the spur of the moment improvised the "Farewell, sailor!" one of the most melodious airs of the work. The manager and singers of the *Folies* were not favorably impressed with the "*Cloches*," and even after its enthusiastic reception, did not think it would live to see more than 50 performances. However, it was recently sung there for the 1,000th time, and in London it was performed for three years in succession. The publisher, Bathot, who paid the composer 33,000 francs for his score, sold more than 200,000 copies and made a large fortune. Planquette himself has received in royalties from various European countries nearly a million francs.

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